



Deposition of:  
**Historic Review Board Public Hearing -  
10/19/2021**

*November 16, 2021*

In the Matter of:  
**DE Audio - NCC Department of Land  
Use**

Veritext Legal Solutions

800-462-2233 | [calendar-de@veritext.com](mailto:calendar-de@veritext.com) |

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22  
23  
24

BEFORE THE HISTORIC REVIEW BOARD  
NEW CASTLE COUNTY, DELAWARE

TRANSCRIPT OF PROCEEDINGS

October 19, 2021

5:01 p.m.

Transcribed by: Brian Bradley

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22  
23  
24

A P P E A R A N C E S

BOARD MEMBERS:

- JOHN R. DAVIS, CHAIR
- STEPHEN JOHNS
- RAFAEL ZAHRALDDIN
- PERRY PATEL
- KAREN ANDERSON
- BARBARA SILBER

ALSO PRESENT:

- ELIZABETH HATCH, PLANNER II

PRESENTERS AND COMMENTERS:	PAGE
RICHARD BUCHANAN	8
JAY COOPERSON	18
MICHAEL EMMONS	43
ROBERT EVANS	56
DAVID MITCHELL	57
MS. HOLTON	57
CATHERINE PUMPHREY	58
MATT BRICKLEY	67
HONORABLE DEE DURHAM	75

C O N T E N T S

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22  
23  
24

AGENDA ITEMS:	PAGE
Application 2021-0622-H	7
Application 2021-0623-H	18
Application 2021 0626-H	43
Application 2021 0627-H	66

1 P R O C E E D I N G S

2 MR. DAVIS: I'll call to order, then,  
3 the New Castle County Department of Land Use  
4 Historical Review Board public hearing of October  
5 19th, 2021. It is 5:01.

6 You can start the roll call.

7 MS. HATCH: Okay.

8 Ms. Silber.

9 MS. SILBER: Present.

10 MS. HATCH: Ms. Anderson is -- I'm --  
11 I'm actually going to promote (inaudible) right now,  
12 so we'll come back (inaudible).

13 Mr. Patel.

14 MR. PATEL: Yes, I'm here.

15 MS. HATCH: All right. Ms. Swadey.

16 MS. SWADEY: Here.

17 MS. HATCH: All right. Mr. Zahralddin.

18 MR. ZAHRALDDIN: I'm present.

19 MS. HATCH: Ms. Anderson.

20 MS. ANDERSON: Present.

21 MS. HATCH: And Mr. Davis.

22 MR. DAVIS: Present.

23 MS. HATCH: And Mr. Johns is currently  
24 not with us, but I will let you know if he joins the

1 meeting.

2 MR. DAVIS: (Inaudible). Thank you.

3 Next, we have the rules of order.

4 MS. HATCH: All right.

5 Shane (ph), if you could go to the next  
6 slide.

7 SHANE: Yeah, (inaudible).

8 MS. HATCH: And one more. All right.

9 This is a public hearing conducted by  
10 the New Castle County Historic Review Board. The  
11 purpose of these hearings is to compile a record of  
12 relevant information regarding each application and  
13 how the proposed projects affect the County's historic  
14 resources.

15 To make the most efficient use of time  
16 at this hearing, the following rules of order are  
17 established.

18 Following the reading of each agenda  
19 item, the applicant and their representatives will  
20 make a presentation not to exceed a total of 15  
21 minutes. Board members may ask questions of the  
22 applicant at the conclusion of the presentation. The  
23 public will then be invited to speak in the following  
24 order: Those who wish to speak in favor, those who

1 wish to speak in opposition, and those who wish to  
2 offer general comments.

3           Speakers are encouraged to be brief and  
4 to focus their remarks on historic issues. So that  
5 everyone has had an opportunity to be heard, all  
6 speakers are limited to five minutes. Any speaker may  
7 ask the Board to hold the record open for submittal of  
8 written testimony if the time limit is not sufficient  
9 for their needs.

10           Speakers are not permitted to debate  
11 the applicant, but may ask questions that the  
12 applicant may choose to answer during the rebuttal  
13 period at the close of the public comment period.

14           All testimony is recorded and  
15 transcribed. Therefore, all speakers must come  
16 forward to the meeting and -- one at a time and state  
17 their name, address, and organization affiliation, if  
18 any, before offering comments. Random comments from  
19 the audience will not be recognized, and the public is  
20 asked to respect the applicant's right to an orderly  
21 hearing.

22           No recommendations or decisions will be  
23 made be -- by the Historic Review Board at the hearing  
24 today. The Board will evaluate the information,



1 testimony, and comments received here at a public  
2 business meeting to be held the first Tuesday of next  
3 month.

4 MR. DAVIS: Thank you. Of the old  
5 business, we have none, so we are on to new business.

6 MS. HATCH: All right. Shane, if you  
7 could advance the slide. One more. There we go.

8 All right. First on our app -- agenda  
9 this evening is Application 2021-0622-H, 5714 Kennett  
10 Pike, tax parcel 07-007.00-018. This is on the west  
11 side of Kennett Pike, south of the intersection with  
12 Owls Nest Road. Christiana Hundred. This is a  
13 building permit for exterior improvements on the  
14 Chandler-Dixon House, circa 1880, located within the  
15 Centerville National Register Historic District. CN  
16 zoning, HTO zoning, (inaudible) overlay, and Historic  
17 Overlay zoning. And this is within Council 2.

18 Bear with me while I go through here.

19 (Inaudible) promoting the (inaudible).  
20 There.

21 Hi, there. We should be able to -- to  
22 see (inaudible) if you turn on your camera.

23 MR. BUCHANAN: Okay, I think we're good  
24 to go.

1 MR. DAVIS: Okay. (Inaudible).

2 MS. HATCH: We can hear you. All  
3 right.

4 MR. DAVIS: We can hear you. Welcome.

5 MR. BUCHANAN: Oh, there you are. Good  
6 evening. Richard Buchanan and Travis Crum from Archer  
7 & Buchanan Architecture with the Chandler-Dixon House.  
8 And we have a handful of improvements to the exterior  
9 that we would like approval for. And numerated in the  
10 list. I don't know right how you'd like us to present  
11 that, or just launch into some discussion about it?  
12 What's your pleasure?

13 MS. HATCH: You should be able to share  
14 your screen, and I also did just put together some  
15 slides with -- with the plans, as well. So whichever  
16 you prefer and is easiest for you (inaudible).

17 MR. BUCHANAN: Oh. We're getting  
18 there. We're almost there.

19 MS. HATCH: Are you trying to share  
20 your screen?

21 MR. BUCHANAN: I am.

22 MS. HATCH: Okay.

23 Shane, if you could stop sharing the  
24 screen so we could get them.

1 I think that should (inaudible) you.

2 MR. BUCHANAN: There we go.

3 What we have been asked to do for the  
4 new owner of this building, Mr. Allen Lovatis (ph) and  
5 his son John (ph) Lovatis, is to really just clean it  
6 up and bring some order to it.

7 Presently it's in pretty rough shape,  
8 and so the building consists of a primary block facing  
9 the road with a subsequent wing out the back. Which  
10 appears to have grown in two phases over time. And  
11 then off of that to the south there is an existing  
12 porch that was enclosed probably in the 70s. Travis  
13 is pointing to it with the cursor.

14 What we would like to do is to create  
15 some symmetry, create an enclosed porch on the north  
16 side. In the course of doing that, because there are  
17 level changes within the building and we're going to  
18 wind up with in a commercial use code compliance  
19 issues with steps, and levels, and handicapped  
20 accessibility, what we'd really like to do is actually  
21 just demolish the existing south porch and reconstruct  
22 it very much in the same style but bringing things up  
23 level. It's just a matter of a couple of inches. But  
24 the building is in such poor shape that we're not

1 losing anything to demolish that porch, and it has  
2 completely modern plate glass windows in it, and so  
3 on.

4           So if we introduced more traditional  
5 windows and then repeat that on the north side --  
6 there we go -- so we've got some nicely divided  
7 windows along that.

8           And actually, if you just point to it with  
9 the cursor.

10           So we're going to introduce a  
11 handicapped-accessible ramp, but we maintain the  
12 rafter-tail detail. We utilize the same proportion of  
13 window panes throughout. There's a -- presently a --  
14 a little octagonal bay that contains a kitchen of an  
15 apartment that is no longer in use. That kitchen is  
16 actually sagging off of the building, and water is  
17 getting in. It's a disaster. So we'd like to remove  
18 that.

19           And in our drawing to the left, you can  
20 see that we simply -- in its removal, we've carried on  
21 the pattern of two-over-two windows on the second  
22 story. So that's happening on the south side.

23           And then if we go to the north side.  
24 If we can change slides. There we go.

1                   You'll see the repeat of the four --  
2   four-over-four windows upstairs and a rhythm of glazed  
3   porch windows below. We've also introduced an  
4   exterior metal fire escape stair, replacing the  
5   pressure-treated stair you can see in the third  
6   (inaudible) -- that kind of see in the third  
7   (inaudible) on the right there, hidden by bushes.  
8   We've since removed all the bushes, which were also  
9   contributing to rot at the foundation, so.

10                   Looking at the proposed west elevation,  
11   the back end of the building, now we've achieved some  
12   symmetry with our back end of the building.  
13   Obviously, in the style of the building, symmetry is  
14   very important, and I think you can appreciate why  
15   reconstructing the porch to the south and new porch to  
16   the north really gives us a -- a viable footprint and  
17   gives us an appealing symmetry that would be  
18   sympathetic with the original intention of the  
19   building.

20                   Then sort of lastly, removing what is  
21   presently a -- a pretty terrible little portico that  
22   was built probably in the 70s that's right in the  
23   middle of -- at the front door and replacing that with  
24   a full-breadth veranda very much in the style of the

1 period. We've also introduced period-appropriate  
2 colors to give the proper expression of the  
3 neoclassical detailing in that sort of Second Empire  
4 motif, the mansard roof.

5 So, there you go.

6 MR. DAVIS: Great. Thank you.

7 Questions for the applicant from the  
8 Board?

9 MS. HATCH: Ms. Anderson has her hand  
10 raised.

11 MR. DAVIS: Ms. Anderson.

12 MS. ANDERSON: Yes. It just -- I  
13 have -- let me see. I have three questions. So I'm  
14 just going to ask them, and then you can just address  
15 each one of them.

16 (Inaudible) is, what is the treatment  
17 going to be for the exposed building foundation and  
18 the new concrete deck?

19 MR. BUCHANAN: The existing foundation  
20 is parged. It's a stone foundation with a white  
21 plaster parging. So our expansion of the new porch  
22 would be also essentially a concrete structure, likely  
23 a flagstone surface, and then parged just so it's  
24 continuous white foundation, as it always had been.

1 MS. ANDERSON: Okay. And then my  
2 second one is, is there a variance needed? I saw on  
3 the floor -- on the plan drawing, it looked like there  
4 was a 15-foot front yard setback that --

5 MR. BUCHANAN: That's correct. That's  
6 the --

7 MS. ANDERSON: -- (inaudible) the  
8 porch?

9 MR. BUCHANAN: The east porch is kind  
10 of -- is conditional on the granting of the -- of  
11 the -- the variance for the (inaudible) the setback.  
12 We investigated this a little bit with the Building  
13 Department, but it's still kind of in process.

14 MS. ANDERSON: Okay.

15 MR. BUCHANAN: Actually, if we could  
16 look at the plan, I think you can see the overlay  
17 there.

18 MS. ANDERSON: Yes.

19 MR. BUCHANAN: You'd see the dotted-  
20 in -- actually, it sort of looks all the same --  
21 wait -- in this drawing, but if we zoom in on that, if  
22 we can, we can see it dotted-in at the east porch as  
23 it exists, and so we took as our starting point for  
24 the east porch the base of the steps. So -- and

1 conceivably -- I don't think it would look as  
2 appealing -- we could conceivably not expand the  
3 nonconformity by putting the steps off to the sides,  
4 but I think the steps to the front and addressing the  
5 road make the most sense.

6 MS. ANDERSON: No, I -- I -- I just  
7 was -- it -- it's a question. I just wanted some  
8 clarification. I -- I do want to state that I think  
9 that the treatment that you've come up with is very  
10 nice.

11 MR. BUCHANAN: Thank you.

12 MS. ANDERSON: Think the selection of  
13 colors and the way that the -- that entry is being  
14 treated and -- and the rear, how you kind of cleaned  
15 it up and kind of made sense of the rear portion.  
16 I -- I think that what was done was very well done. I  
17 just have -- I have one more question.

18 MR. BUCHANAN: Yeah.

19 MS. ANDERSON: You are listing the  
20 asphalt fiberglass shingles. I'm assuming that that  
21 is only to be utilized on the (inaudible) you're going  
22 to have metal roofing for that entry porch area.

23 MR. BUCHANAN: Right.

24 MS. ANDERSON: And then I understand



1 you're going to paint the existing mansard shingles.

2 MR. BUCHANAN: Exactly correct.

3 MS. ANDERSON: Okay. Thank you.

4 MR. BUCHANAN: Thank you.

5 MS. HATCH: I'd just like to add

6 (inaudible).

7 MR. DAVIS: Thank you.

8 MS. HATCH: And Ms. Silber has her hand  
9 raised.

10 MR. DAVIS: Ms. Silber?

11 MS. SILBER: (Inaudible) this is almost  
12 maybe seemingly a slightly random question. I'm  
13 looking at the historic documentation of this house,  
14 and basically the -- the forms that are on file with  
15 the Delaware Historic Preservation Office, and I  
16 notice there's a -- a photograph of a cornerstone that  
17 says, "The Maples." Where is that cornerstone in  
18 relation --

19 MR. BUCHANAN: That's, like, right here  
20 on this corner, I believe.

21 MS. SILBER: Okay.

22 MR. BUCHANAN: And which it is now  
23 visible because the bush is gone.

24 MS. SILBER: It's now -- so that -- I'm

1 assuming with the -- the new -- the proposed  
2 modifications, that cornerstone will still be -- it  
3 will be visible because now that the bushes are gone,  
4 correct?

5 MR. BUCHANAN: Yes.

6 MS. SILBER: Okay. Thank you.

7 MS. HATCH: Ms. Anderson and Ms.  
8 Silber, you both have your hand raised, so I can  
9 (inaudible) right?

10 I am not seeing any other hands raised  
11 from the Board.

12 MR. DAVIS: Okay. All right.

13 MS. HATCH: Shane, if you could share  
14 the screen again.

15 We'll get at the --

16 MR. DAVIS: Public comments?

17 MS. HATCH: -- public comments screen.  
18 Slide.

19 No. Back one. There you go. All  
20 right.

21 MR. DAVIS: And let's -- as we're  
22 absorbing that, we'll make a call for public comment  
23 in favor of the application.

24 MS. HATCH: (Inaudible) a minute to

1 (inaudible). All right. I'm not seeing any hands  
2 raised.

3 MR. DAVIS: Make a call for public  
4 comment for those in opposition.

5 MS. HATCH: I'm not seeing any hands  
6 raised.

7 MR. DAVIS: General comments from the  
8 public.

9 MS. HATCH: I am not seeing any hands  
10 raised.

11 MR. DAVIS: Thank you to the  
12 applicants.

13 MR. BUCHANAN: I'm sorry?

14 MS. HATCH: Oh --

15 MR. DAVIS: Said -- I said thank you.

16 MR. BUCHANAN: Oh. Thank you very  
17 much.

18 MS. HATCH: (Inaudible).

19 MR. BUCHANAN: Call with any questions.

20 MS. HATCH: All right. (Inaudible)  
21 here (inaudible). All right.

22 Okay, if you could advance the slide  
23 (inaudible).

24 MR. DAVIS: Okay. All set.

1 MS. HATCH: All right. All right,  
2 second on our agenda is Application 2021-0623-H, 5304  
3 Kennett Pike. This is tax parcel 07-012.00-098. This  
4 is the northwesterly corner of Pyles Ford Road and  
5 Kennett Pike intersection. Christiana Hundred. This  
6 is a building permit to convert an existing 19th  
7 Century stone barn into a dwelling as part of the  
8 William Peters Agricultural Complex, identified on  
9 (inaudible) Beers Atlas. It's a NC2A zoning and in  
10 Council District 2.

11 I will note (inaudible). All right.

12 Jay, I did promote to you. Is there  
13 anyone else I should be promoting, as well?

14 UNKNOWN SPEAKER: There's your  
15 (inaudible) you should (inaudible).

16 MR. COOPERSON: Oh, I'm sorry. I don't  
17 believe that anybody else will be speaking or  
18 presenting, rather. Other's may speak, but I'll be  
19 the one presenting.

20 MS. HATCH: Okay. And (inaudible)  
21 because I did put together some slides, so if you'd  
22 like me to advance through, just let -- let us know,  
23 and we can do that for you.

24 UNKNOWN SPEAKER: (Inaudible) screen.

1 MR. COOPERSON: Yes. We -- we have  
2 some we'll share.

3 MS. HATCH: Okay.

4 MR. DAVIS: Did he say they'd share --  
5 share their screen, or?

6 MS. HATCH: I think he's getting  
7 everything together.

8 MR. DAVIS: Okay.

9 MR. COOPERSON: We have it ready. We  
10 just can't share until --

11 MS. HATCH: Oh, okay.

12 MR. DAVIS: All right. Okay.

13 MS. HATCH: Shane --

14 MR. DAVIS: (Inaudible).

15 MS. HATCH: -- can you take down the  
16 screen (inaudible) okay. I misunderstood.

17 All right. You should be able to share  
18 your screen now.

19 MR. COOPERSON: What do I do?

20 UNKNOWN SPEAKER: You want to show it  
21 to the person.

22 MR. COOPERSON: Okay.

23 UNKNOWN SPEAKER: You don't want the  
24 tabs.

1 MR. COOPERSON: Yeah, that's fine.

2 UNKNOWN SPEAKER: Yeah, that's cool.

3 MR. COOPERSON: Yeah. While we're  
4 getting this set up, let me just point out that this  
5 building does not fit any of the four categories in  
6 the Secretary of Interior Standards for the Treatment  
7 of Historic Properties, except in a partial way.

8 One of them is for preservation, which  
9 means leaving something or restoring something to what  
10 it was. It's not rehabilitating it because we're  
11 not -- not intending to use -- the owner is not  
12 intending to use it as a barn for accommodating fodder  
13 and animals, which is what it was designed for. And  
14 we're not restoring it for the same reason. And we're  
15 not reconstructing it as a barn for that purpose. The  
16 idea here behind this design is essentially to  
17 preserve those elements which can be used in the  
18 transformation of this barn into a house for people to  
19 live with.

20 And I'd like to first walk you around  
21 the barn. I know that -- or believe that most of you  
22 have seen the submission that we made to the Historic  
23 Review Board staff.

24 This is the east elevation facing

1 Kennett Pike. And though it may not be immediately  
2 apparent, you can see that the east elevation is not  
3 in particularly good shape. There are a few scattered  
4 windows on this side. What is particularly impressive  
5 about this building, of course, is -- is the massive  
6 stone walls, which are from the ground level on the  
7 down side of the barn, because this is a two-level  
8 structure on the up side. It's 47 feet from the  
9 ground to the top of the gable end.

10 So moving around the building, this is  
11 the elevation from the north side. You can see that  
12 it's a very utilitarian structure. It's the only part  
13 of the barn which was not reroofed with standing-seam  
14 metal. And from every indication, it was built  
15 sometime after the original construction.

16 As you proceed around now to the west  
17 side, you can see the slope of the ground on which  
18 this building is set. And there is a shed at the --  
19 on the west side that projects out several feet which  
20 gives access to the third floor at the point that you  
21 can see and on the other side to the second floor.  
22 Most of the barn on the first floor is -- is below  
23 grade. All of it -- the first floor is entirely below  
24 grade, and a good portion of the second floor of the

1 barn is below grade.

2           And this is a view of the east and the  
3 south elevations. And you can see from the condition  
4 of the windows that there was work that was done on  
5 the south elevation at some point by a previous owner  
6 of this property. From the stonework and the  
7 character of it, we -- there is a possibility that  
8 this was done soon thereafter or by the same masons  
9 who may have done the larger walls.

10           I -- and this will give you a sense --  
11 I -- I -- it doesn't even fit on the screen very well  
12 of the view. This is taken from the first floor,  
13 looking up, of the height, and the massiveness, and  
14 the beauty of the stone walls. The windows that you  
15 see are -- are a few -- some of the few scattered  
16 windows on the west side, uphill side, of -- of the  
17 property.

18           This is a view into the second floor.  
19 Obviously, one can't walk on it. There has been some  
20 framing in there, but nothing beyond that point.

21           And the third floor, where you can see  
22 the new framing that was done to support the roof.  
23 You can see that the only floor there is a line  
24 leading from that projection on the west side over



1 toward the east front, and it's open on either side,  
2 so, obviously, this is -- is a building that's not  
3 able to be simply reconstructed or closed in and used  
4 without major changes.

5 How do we get the size of this down?

6 We did a complete survey of the  
7 building, and this survey is been made available to  
8 the Center for Historic Architecture and Design at the  
9 University of Delaware because the owner, Mr. Mun Lee,  
10 has -- is allowing them to come in and perform a HABS  
11 documentation, and that's going to occur this Friday,  
12 so that we have been working closely with the Center  
13 for Historic Arhitecture and Design with Michael  
14 Emmons and Cate Morrissey, as well as Elizabeth Hatch  
15 and Chris Jackson on -- on this work.

16 These are all the -- the drawings of  
17 existing conditions. You can see on the third floor  
18 the one line from the projection at the west end over  
19 to the east end and the two sides on either side of  
20 that, you know, to open to the floors below.

21 So this is an elevation of the existing  
22 building on the -- should say on the east side, facing  
23 Kennett Pike.

24 This is the west side. This is a

1 section through that projection on the west side  
2 showing the opening into the barn -- to the main barn  
3 itself. And this is the north elevate -- excuse me,  
4 the south elevation, and the existing north elevation.

5 One of the things I note here is that  
6 the siding on this building is in several differ --  
7 different directions. Some of it's board and batten,  
8 and some of it's just plain board siding. And this  
9 has been -- this is characteristic of -- of the barn  
10 as a whole.

11 And this is a section looking east  
12 toward the front elevation. You can see the partial  
13 third floor and the framing that's been put in on the  
14 second floor, some of which will undoubtedly have to  
15 be modified to meet the demands of the house.

16 These are the plans for the first  
17 floor. You'll note -- the entrance is at the south  
18 end of the main barn into a stair tower. There is no  
19 existing stairs in this building. So it wasn't as if  
20 there were something precious inside to save in that  
21 regard. The stairs is entirely a new one, and for  
22 reasons that will become apparent in the section,  
23 the -- the -- the stairs is built close to the south  
24 wall of the main barn. The -- the second floor,

1 there -- there a range of various activities, game  
2 room, you know, a music room, and -- and such on the  
3 floor -- on the first floor.

4 The second floor of the space is one of  
5 the principal living spaces. The two principal living  
6 spaces are on the floor that there are two bedrooms  
7 and a living/dining space there, and the south wing of  
8 the building, to the left in this drawing, is going to  
9 become another bedroom on that floor. And then  
10 finally, the top floor.

11 And the landscaping design at the back  
12 is -- is -- is not complete or even started at this  
13 point. We were concentrating on the building. So  
14 this is just an indication that this area off the west  
15 extension will have a terrace outside.

16 There's one additional bedroom on the  
17 top floor, a very large one, a master suite, and  
18 another living space at the top. You notice there are  
19 three section indicators, and I want to show you all  
20 of them because I think it's helpful to understanding  
21 what's going on in the barn.

22 First of all, I'll come back -- that's  
23 the roof -- the proposed roof plan in the elevation  
24 showing what's happening in -- in the barn. But

1 elevations this way are done simply as architecture  
2 are sometimes hard to understand, so let me go, first  
3 of all, I'm going to go back.

4           This is an elevation -- (clears throat)  
5 excuse me -- from the northeast, looking at what is  
6 proposed. There is a distance of 62 feet between the  
7 two stone walls that you saw in -- in the photographs.  
8 And we are proposing a projection of about 22 feet,  
9 roughly just a third of the total area of the barn  
10 opening, to have a projection.

11           One of the things, and -- and you can  
12 see this here in the -- even in the rendering, the  
13 difficulty of putting walls in two-foot-thick stone  
14 walls that would really make the space usable.  
15 Essentially, the principal way for light to get into  
16 this building, which is critical in terms of meeting  
17 codes for light into habitable space, is to gather as  
18 much light as we can on the east side and then on the  
19 west side in a much more limited way where the two  
20 projections occur.

21           So on the east side of this building,  
22 you can see this is quite open. And what we tried to  
23 do was to respect the basic materials used in the  
24 barn, which is to say horizontal siding, which is

1 characteristic, as you will remember from the  
2 photographs, of the main east elevation. So this is  
3 the view from the northeast, you know, looking at what  
4 is proposed, with main living spaces in the  
5 projection, and then bedrooms off.

6           One of the things that we did here is  
7 to recess the building somewhat -- the house somewhat  
8 from the north stone wall in order to get some sense  
9 of -- of, you know, how powerful and strong that was.  
10 There is along the face of this building, as you may  
11 remember from the photographs, a stone wall. Some of  
12 it has been stuccoed or whitewashed over in time.  
13 This is the stone that was there, nonetheless, and we  
14 put two additional stone piers to support this  
15 projection. And as close as, you know, a mason can do  
16 it today, we would like to use the same stone pattern  
17 that was used on this -- on -- on the original barn.

18           So the same east elevation, and this is  
19 the critical one from the Kennett Square -- Kennett  
20 Pike side of the building, is again to recess this  
21 space here where this projection comes. And that is  
22 where underneath that area of the setback is where the  
23 entrance comes, and the stairway that ascends through  
24 each of the floors. There'll be some adjust -- slight

1 adjustment as those are detailed to where the landings  
2 occur and the amount of headroom here. But as you can  
3 see from this section, which is cut in a north --  
4 excuse me, in an east-west direction looking south,  
5 you can see that you will be able to see the power of  
6 that stone wall all the way from ground level up to  
7 the top of the gable. When you are on the landing  
8 that's outside of the main living space on the second  
9 floor, you can see that we're bringing additional  
10 light in -- into the depth of the building by  
11 additional windows on that side as there are on the  
12 other side.

13           The change in the north elevation is  
14 minimal. It -- it only occurs over here at this  
15 projection. There will probably be in the final some  
16 additional windows on the projection here on the west  
17 side of the building. I'll -- I'll note in this  
18 respect that this projection, we intend to follow the  
19 form that now exists, but it may have to be  
20 reconstructed because the condition of some of the  
21 framing is not very sound, and also we would need  
22 greater depth in order to meet the requirements for  
23 meeting the energy code for this building. That is  
24 one of the critical things that we want to accomplish

1 here, as well. Obviously, a barn does not have  
2 insulation, wasn't intended to have insulation, but  
3 that is something that it would be immoral, I'll  
4 almost put it, to ignore that.

5           And the west elevation, again you can  
6 see this is the same form that exists where right now  
7 but with windows. This is one of the few places on  
8 the west side of the building that you can get any  
9 appreciable amount of light. The south wing, the  
10 original south wing, will not have any changes from  
11 what it exists now on that side.

12           So I -- at that point, again, I ask the  
13 Historic Review Board to realize that we cannot  
14 reconstruct a barn here, that in order to make it  
15 habitable, to allow -- to provide windows that are  
16 required by the building code for firemen's access,  
17 windows which are placed high above the floors where  
18 they exist would not meet codes, so that we had to  
19 make the decision that we were going to do something  
20 that respected the -- the volume, the basic forms of  
21 the barn, and still create a livable habitation for  
22 the people that would live here, not only simply  
23 livable, but we believe quite a wonderful one with its  
24 wonderful views down across the parkland, the private

1 area in front of the building, down to Kennett Pike,  
2 and we believe that in the forms utilized, we  
3 respected the kinds of building forms that are  
4 manifest all the way along Route 52 from Greenville  
5 all the way up to the state line.

6 And with that, I will turn it over to  
7 the Board and -- for questions.

8 MR. DAVIS: All right. Thank you for  
9 the presentation.

10 Questions from the Board?

11 MS. HATCH: Ms. Silber has her hand  
12 raised.

13 MR. DAVIS: Ms. Silber.

14 MS. SILBER: Hi. Yes, thank you for  
15 the presentation. I notice in the photographs of the  
16 existing interior of the barn there aren't any --  
17 they're all, you know, looking up. There aren't any  
18 of the floor of the barn. I'm assuming the barn floor  
19 is -- is -- is just dirt? Am I correct?

20 MR. COOPERSON: No, that is not  
21 correct. Well, I -- I'll take that back. A -- the  
22 main portion of the barn is a concrete floor with  
23 channels in it. And I'm assuming that the reason for  
24 that is --



1 MS. SILBER: Yeah.

2 MR. COOPERSON: -- that it was used for  
3 wash-down. Having -- having examined a barn that  
4 Winterthur owned many years ago, the so-called pig  
5 barn, for which we --

6 MS. SILBER: Uh-huh.

7 MR. COOPERSON: -- Winterthur asked us  
8 to perform a survey, we -- the -- the floors were  
9 concrete, and it was used for wash-down. I --

10 MS. SILBER: Okay.

11 MR. COOPERSON: -- I am not an expert  
12 on barns, but my -- you know, my best guess is that  
13 this was done for the same reason. Possibly not when  
14 it was originally built, but at some point, the  
15 concrete work doesn't look as old as I believe the  
16 barn is.

17 MS. SILBER: Okay.

18 MR. COOPERSON: Now, the two other  
19 wings, the one -- the -- the -- the grade floor of the  
20 south wing has just hewn timbers supporting the -- a  
21 finished area at the second floor. I was told it was  
22 a dentist that had offices in there at one point. I  
23 have not researched that. So that I -- I -- I'm not  
24 sure that the floor in there is concrete, nor over on

1 the north wing, either. I don't -- I don't recall.  
2 We could take -- we might be able to see it in a  
3 photograph, but I'd have to look for it.

4 MS. SILBER: Okay. So then the next  
5 question is, is there any evidence of maybe any  
6 subsurface depressions, perhaps a cellar hole that --  
7 that may -- that may lie beneath what, you know, would  
8 be the level of the concrete floor that you described,  
9 you know? Does there appear to be --

10 MR. COOPERSON: Well, I -- I --

11 MS. SILBER: -- root cellar or anything  
12 in -- inside the barn?

13 MR. COOPERSON: I'm -- I'm -- I'm  
14 sorry. I didn't mean to interrupt you. I --

15 MS. SILBER: No.

16 MR. COOPERSON: I beg your pardon.  
17 Yeah. Absolutely not.

18 MS. SILBER: Okay.

19 MR. COOPERSON: My partner, who's --  
20 one of my partners, who's here with me, who actually  
21 did the survey, did not -- was very careful. We --  
22 we -- you know, for areas which we could not reach,  
23 obviously, we did with a laser. Or, he did with a  
24 laser. I didn't do it. And -- and we found no

1 evidence whatsoever of -- of any -- any cellar.

2 MS. SILBER: Okay. So then, during the  
3 construction and the proposed construction to -- of  
4 the conversion into a -- a -- a dwelling, would you be  
5 removing the concrete floor and then repouring in  
6 kind? Or will you need to -- I'm -- I'm thinking,  
7 what -- what will happen to that -- that -- that  
8 floor, which, for all intents and purposes, will  
9 function as the ground floor? Are you going to pour  
10 in a new floor, a new concrete pad? Or are you going  
11 to build on that existing one?

12 MR. COOPERSON: I don't know yet. We  
13 have to examine. Right now, there is a lot of  
14 equipment in the floor.

15 MS. SILBER: Uh-huh.

16 MR. COOPERSON: We have to examine  
17 that. There's not a lot of headroom between the grade  
18 level, and obviously, if there are channels in it,  
19 which there -- concrete has, you -- you can't have a  
20 floor with channels every --

21 MS. SILBER: Right.

22 MR. COOPERSON: -- couple of feet.

23 MS. SILBER: Right.

24 MR. COOPERSON: So I think we take a

1 look at the thickness and the condition of it.  
2 Because if you're going to have a finished floor in  
3 there of any kind, it's got to be a good level floor.  
4 So I think that's a detail that we would be looking at  
5 as to exactly how that would be done, what's the most  
6 economical way of coming up with a satisfactory floor.  
7 Off the top of my head, I think pouring an entirely  
8 new slab on top of that would lose us a couple of  
9 inches, and since that's something we don't want to  
10 do, there's not a lot of height between the -- the --  
11 the first floor and the second floor. I think that  
12 it's unlikely that that would be the approach.

13 MS. SILBER: Okay. So would, then --

14 MR. COOPERSON: That will not change --  
15 I'm sorry.

16 MS. SILBER: No. Go ahead. I  
17 apologize.

18 MR. COOPERSON: I would say that would  
19 not affect the exterior appearance.

20 MS. SILBER: Okay. So --

21 MR. COOPERSON: You know, whether it's  
22 replaced or -- or partially replaced. I think that  
23 will have to be just examined very, very carefully.

24 MS. SILBER: All right. Do you -- is

1 there -- is there a possibility of a basement going  
2 into this in the interior of the house?

3 MR. COOPERSON: You mean, to create a  
4 basement?

5 MS. SILBER: Uh-huh.

6 MR. COOPERSON: I would not want to --  
7 to create a basement for a couple reasons. One of the  
8 things is, it's already built on a hillside,  
9 number one. We don't know the depth that the walls  
10 go. So if we start trying to create a basement, that  
11 we could create a severe structural problem. Now,  
12 I've under-pinned walls in historic buildings. I did  
13 it for Winterthur in the Odessa Brik Hotel, which was  
14 then one of their buildings. I did it at the Smyrna  
15 Opera House. But we were talking about a couple of  
16 feet in -- in brick walls in -- in the -- both of  
17 those cases, there was an existing basement but not  
18 deep enough to be usable. There's absolutely no  
19 reason there's enough area of space above ground  
20 that -- to put a basement in there would not make any  
21 sense. There's room enough on the first-floor level  
22 for mechanical space to serve this building. There's  
23 ample square footage. There's really no reason to put  
24 a basement in here.

1 MS. SILBER: Okay. Thank you.

2 MS. HATCH: (Inaudible) Anderson has  
3 her hand raised.

4 MR. DAVIS: Ms. Anderson.

5 MS. ANDERSON: Yes. I just had -- had  
6 one question. So, when I was reviewing it, was  
7 looking at the third-floor plan, and (inaudible) --

8 MR. COOPERSON: Yes?

9 MS. ANDERSON: -- unclear whether or  
10 not those -- I know that the roof, as it stands right  
11 now, was redone. And I don't see -- is it exposed at  
12 any place (inaudible) third-floor level? It -- it  
13 wasn't really clear on what the, I guess, treatment  
14 would be at that area.

15 MR. COOPERSON: You've broke up a  
16 little bit (inaudible). May I repeat your question  
17 to -- to be sure? You're -- you're -- you're asking  
18 about what the treatment of the third floor?

19 MS. ANDERSON: Yes.

20 MR. COOPERSON: Okay.

21 MS. ANDERSON: The (inaudible) --

22 MR. COOPERSON: I -- I -- I'm sorry.

23 MS. ANDERSON: -- the -- the -- the  
24 pictures that you showed indicated that the roof had

1 been renovated recently, and it looked very -- very  
2 nice, with the wood, the exposed wood and everything.

3 MR. COOPERSON: Yes.

4 MS. ANDERSON: I am asking --

5 MR. COOPERSON: Right.

6 MS. ANDERSON: -- is that -- is that  
7 exposed in the third-floor plan at any place, or is  
8 that --

9 MR. COOPERSON: Yes.

10 MS. ANDERSON: -- (inaudible) roof  
11 (inaudible) covered?

12 MR. COOPERSON: Yes. And -- and I --  
13 I -- I -- I'll -- I'll -- I'll show you that. Let me  
14 go back to this section here. If you look at this  
15 section through the stair tower, which is right next  
16 to the stone wall, you can see -- this was done, you  
17 know, at an early stage when we -- we said this was  
18 the place that the stairs should go. You can see all  
19 of the reframing of that third floor -- or, excuse me,  
20 of the roof at that point will be exposed, along with  
21 the stone wall.

22 And if I go to the -- the following  
23 section over here, this is looking toward the south,  
24 from an extension of the deck, which comes around to

1 the second-floor level. Again, you can see where we  
2 have left the framing exposed. And on that side we  
3 used a combination of horizontal siding that's  
4 typically bare. And then we used on the upper part of  
5 the -- on the gable portion of that end, you can see  
6 the window. So this is open. You are -- even when  
7 you are inside, you'll be able to see that, as well.  
8 And that was one of the reasons why the stairs is set  
9 back in the way it is, you know, so that that powerful  
10 element of the barn can be fully revealed. In the  
11 way -- in the -- in the barn, the way it is now, or  
12 the way it was then, you know, with a full second  
13 floor, you would never be able to get the full extent  
14 of that. And -- and I think now you will, and I think  
15 it will be quite impressive.

16 MS. ANDERSON: Thank you.

17 MR. DAVIS: Any further questions for  
18 the applicant?

19 MS. HATCH: I'm not seeing any hands  
20 raised.

21 MR. DAVIS: You want to get the --

22 MS. HATCH: All right. All right.

23 MR. DAVIS: -- slide for  
24 the (inaudible) --



1 MS. HATCH: Yep. Jay, if you don't  
2 mind.

3 Oh, I'm sorry. Ms. Anderson does have  
4 her hand raised again.

5 MS. HATCH: Sorry.

6 MR. DAVIS: Ms. Anderson.

7 MS. ANDERSON: Yes. I just want to  
8 make a general comment. I thought that this was very  
9 well done. I really appreciated how the -- the -- the  
10 main stone walls of the structure were incorporated in  
11 the design. I -- I appreciate the fact that -- that  
12 as much as possible of the, I guess, structure of the  
13 barn was kept, and -- and -- and the -- and the house  
14 was kind of (inaudible) into that -- that space. I  
15 thought that it was very adept and considerate, the --  
16 the way that it has been presented here. And  
17 definitely appreciate the thought that went into it,  
18 right down to where you included the stone column,  
19 just the two stone columns that look very similar to  
20 the existing stonework. So I just want to say that it  
21 was very -- I thought it was very well done. Thank  
22 you.

23 MR. COOPERSON: Thank you.

24 MS. HATCH: Mr. Zahralddin has his

1 raised, as well.

2 MR. DAVIS: Mr. Zahralddin.

3 MR. ZAHRALDDIN: Oh. Yeah, I -- I just  
4 wanted to pass along that -- that it almost sounded  
5 like you were hesitant to say that this had any sort  
6 of historic value. And I don't want anyone to ever be  
7 afraid to come in and do a -- an adaptive reuse the  
8 way you've done here. Because that means we preserve  
9 the, you know, what's there, and -- and I think  
10 it's -- I think it was -- it's a remarkable thing  
11 you've done here, and I applaud you for it. Because  
12 normally, when somebody starts out saying what you  
13 said, the next thing we hear is, and, unfortunately,  
14 we're going to have to tear down the whole thing, and  
15 it's going to go away. So I really do appreciate what  
16 you've done here.

17 MR. COOPERSON: Thank you. I think I  
18 would have wept if somebody told me I had to tear down  
19 everything and start over on this -- on this one.  
20 It's really -- it's really wonderful. The stonework  
21 is so powerful. I don't know, you know, if -- if the  
22 Board goes to sites, but when you see it, it takes  
23 your breath away. You know, 47 feet in height of  
24 stone, knowing what they did -- had to do with, you

1 know, scaffolds and whatever, to -- to build it that  
2 way is -- it was truly remarkable. And -- and to  
3 efface it would have been criminal.

4 MR. ZAHRALDDIN: Well, what you've done  
5 here, I think, is going to keep it here for  
6 generations, so it's -- it's much appreciated.

7 MR. COOPERSON: Thank you. I -- I  
8 must -- I must say this, that in doing this, we had a  
9 very good client. Tough. You know, he's clear about  
10 what he wanted, but he was also, you know, open to,  
11 you know, the ideas behind this. And -- and that --  
12 that's really critical as -- and I think Ms. Anderson  
13 as an architect really understands that, as well. You  
14 have a good client, it makes a big difference.

15 MR. DAVIS: Any further questions from  
16 the Board?

17 MS. HATCH: I'm not seeing any further  
18 hands raised.

19 MR. DAVIS: Okay. We'll move on to  
20 public comment?

21 MS. HATCH: Sure. All right.

22 And, Jay, I'm going to ask if you can  
23 mind stop sharing your screen so we can pull up our  
24 slides.

1 MR. COOPERSON: (Inaudible).

2 MS. HATCH: Thank you.

3 MR. DAVIS: (Inaudible).

4 MS. HATCH: And, Shane, if you can put  
5 up -- pull up the public comments slide.

6 All right.

7 MR. DAVIS: So we'll make a call first  
8 for public comment in favor of the application.

9 MS. HATCH: (Inaudible).

10 All right, I'm not seeing any hands  
11 raised.

12 MR. DAVIS: Okay. Make a call for  
13 public comment for those opposed.

14 MS. HATCH: All right, I'm not seeing  
15 any hands raised.

16 MR. DAVIS: Okay. Call for general  
17 comments.

18 MS. HATCH: I'm not seeing any hands  
19 raised.

20 MR. DAVIS: Okay. Thank you. Thank  
21 you to the applicant.

22 MR. COOPERSON: Thank you.

23 MS. HATCH: (Inaudible). All right.

24 All right, so next on our agenda is Application

1 2021-0626-H. This is 1749 Old Wilmington Road.

2 SHANE: Bear with us one moment.

3 MS. HATCH: Okay, can you hear us?

4 MR. EMMONS: I can.

5 MS. HATCH: Okay. All right.

6 Michael, are you good to go, or do you  
7 need anyone else promoted?

8 MR. EMMONS: I am good to go.

9 MS. HATCH: All right.

10 MR. EMMONS: Could I go ahead and share  
11 a screen, then, Betsy?

12 MS. HATCH: Sure. Yep. Changing to  
13 stop sharing.

14 MR. EMMONS: All right. Can you see my  
15 screen okay?

16 MR. DAVIS: Yes.

17 MS. HATCH: Yes.

18 MR. EMMONS: Fantastic.

19 So, good afternoon, everyone. I think  
20 it's still afternoon. Just barely, maybe. So it is  
21 my pleasure to present to you tonight the Robert  
22 Mitchell House at 1749 Old Wilmington Road in  
23 Hockessin for nomination to the National Register of  
24 Historic Places. And I'm glad that the current owner

1 of the property as well as several family members of  
2 Robert Mitchell are also joining us on this webinar  
3 this afternoon.

4 This nomination is exciting for me  
5 particularly because it's really the first of its kind  
6 here in Delaware. Located in Mill Creek Hundred just  
7 500 feet or so from the Pennsylvania border, this  
8 house was originally built just after the Civil War,  
9 around 1865 or 1870, making it at least a century and  
10 a half old. A log house that used to sit at the site  
11 and was captured on these maps in many 19th Century  
12 records, adds even more historical depth to the  
13 property.

14 But much of the house today strongly  
15 reflects and is perhaps most significant for its  
16 extensive renovations during the mid-20th Century,  
17 renovations that themselves qualify the property for  
18 the National Register under criteria A and criteria C  
19 at the local level. These 20th-century renovations  
20 were performed by the owner at the time, a skilled  
21 carpenter named Robert Mitchell, in a customized Early  
22 American style popular in the United States during the  
23 decades after World War II.

24 The house also served as an

1 experimental prototype and as the home workshop and  
2 studio for Mitchell, who carried out similar historic  
3 renovations for other clients in the region.

4 The structure originated after the  
5 Civil War as a vernacular farmhouse with a traditional  
6 hall parlor plan but received several later additions  
7 over time. Yet, old sections and newer alike all  
8 feature extensive Early American designs carried out  
9 by Robert Mitchell and his wife Patricia between 1958  
10 and 1973, the period of significance for this  
11 dwelling.

12 To understand Mitchell's work, it's  
13 important to understand the post-World War II Early  
14 American movement, which was essentially a new phase  
15 of the Colonial Revival of the early 20th Century.  
16 Most scholarship about the Colonial Revival tends to  
17 focus on the years between 1876 and 1940, but the  
18 revival of Early American themes in architecture and  
19 the decorative arts did not cease with World War II.  
20 In fact, it experienced a widespread resurgence during  
21 the 1950s, '60s, and '70s.

22 Many people associate postwar America  
23 with mid-century modernist and contemporary designs,  
24 which consciously broke away from historical

1 traditions and looked instead towards the future. But  
2 the esthetic fascination with early American history  
3 and its designs and icons never truly faded. In fact,  
4 it seems to have surged to new heights during the  
5 1960s and '70s as a more popular and more widespread  
6 movement among middle class and even working-class  
7 Americans. During these post-World War II decades of  
8 rapid change and social turmoil -- think civil rights  
9 struggles, Vietnam, and Watergate -- Americans  
10 frequently turned to their past for a sense of  
11 national pride, stability, and comfort.

12 In the realm of domestic architecture,  
13 the postwar Early American movement manifested itself  
14 in three distinct but overlapping ways.

15 First, as newly constructed suburban  
16 houses labeled colonial, traditional, or Early  
17 American in style, often fairly modern in form, but  
18 still marketed as Early American.

19 Two, as renovations or restorations to  
20 existing houses, whether historical or not, to achieve  
21 an Early American look, sometimes on the exterior, but  
22 often for interiors only.

23 And three, as decorating and furnishing  
24 schemes, using either antiques or new Early American-



1 style decorations even in newer houses.

2           Robert Mitchell's work at his own house  
3 and for many clients was mostly related to the last  
4 two categories. Mitchell's Early American designs,  
5 like much colonial or traditional architecture after  
6 World War II, did not necessarily seek restoration-  
7 caliber authenticity, but instead created a general  
8 Early American esthetic or feel. Many people tried to  
9 accomplish this on the cheap, using faux materials, as  
10 seen in this fire-damaged historic house in Newport,  
11 Delaware which was remodeled with these fake foam  
12 wooden beams that were adhered to the ceiling, as well  
13 as these plastic brick tiles on the fireplace stack.  
14 Both could be purchased in the Sears catalog.

15           But Mitchell's approach was a higher in  
16 quality, and more expensive, and went beyond  
17 historical veneers. He aimed at re-creating the  
18 authentic materials and craftsmanship of an earlier  
19 time. He sometimes even incorporated reclaimed  
20 historic building materials, but more often, he  
21 crafted brand-new architectural features carefully  
22 crafted to look old, such as traditional fireplaces,  
23 over -- exposed overhead joists and rafters, rustic  
24 brick floors, historic moldings and trim, raised

1 paneling on walls and doors, and reproduction  
2 hardware.

3           This architecture was closely related  
4 to traditional decorating. For the Mitchells and many  
5 of Robert's clients, the collecting of antiques and  
6 the staging of those antiques in a proper Early  
7 American setting was clearly a motivating factor  
8 driving the historic house renovations. Robert  
9 Mitchell himself once recalled a single day in 1960  
10 that highly influenced the Mitchells' renovations and  
11 decor at 1749 Old Wilmington Road and by extension  
12 probably shaped his life's work as a historic  
13 carpenter contractor. He recalls a transformative  
14 visit to Winterthur Museum about a year after the  
15 Mitchells purchased their own historic house. He  
16 remembered the period lighting being perfect that  
17 overcast day, creating an ambiance that allowed it --  
18 them to imagine living during the 1700s. He recalls  
19 that they, quote, loved the feeling of stepping back  
20 in time, and he added, tellingly, quote, that one day  
21 at Winterthur museum set us on the path we have  
22 followed for 52 years.

23           Indeed, antiques and their display were  
24 central to the Mitchells' remodel and decoration of

1 1749 Old Wilmington Road. They acquired at least 22  
2 large antique pieces during the first decade at their  
3 Hockessin house. And besides collecting antiques,  
4 Mitchell was also a skilled reproduction furniture  
5 maker. By early 2008, at age 80, Mitchell proudly  
6 noted that he had made 63 reproduction furniture  
7 pieces.

8                   While new research and careful  
9 examination of the house has revealed that the  
10 original dwelling was built around 1870, Robert  
11 Mitchell's belief that the house had been corrected  
12 during the 1820s led to a creative historical  
13 renovation that somewhat predated the house's actual  
14 original architecture. Mitchell yes -- thus used the  
15 house as a canvas to craft his vision of an Early  
16 American esthetic, creating an evocative stage set for  
17 their antiques and his reproduction furniture.

18                   The exterior of the Mitchell house  
19 features several architectural treatments to achieve  
20 an Early American feel to the property. All of  
21 Mitchell's additions to the dwelling feature vertical  
22 plank siding for a more traditional look. Most  
23 windows also feature operable raised-paneled shutters  
24 made by Mitchell with reproduction hammered-metal

1 shutter dogs manufactured to look rustic (inaudible)  
2 hand forged. Windows in the new additions also  
3 feature moldings or trim that were typical for pre-  
4 Civil War era houses in this region. Mitchell also  
5 added lantern-style light fixtures to several walls to  
6 give it an antique look.

7           During the 1960s, Mitchell also created  
8 a pent roof on the facade between the first and second  
9 stories, a feature that was common on 18th Century  
10 brick houses (inaudible) mid-Atlantic.

11           Decorative -- decorative elements also  
12 add to the Early American theme. The front exterior  
13 door leading to the kitchen addition features a heavy  
14 brass knocker designed in an eagle motif that is an  
15 interpretation of the Great Seal of the United States.  
16 Above the garage and workshop addition at the roof  
17 ridge, a large weathervane features a horse-and-  
18 carriage design, evoking the romance of a bygone era.

19           Perhaps representing Mitchell's most  
20 signature touch are the quasi-architectural exposed  
21 joists he attached to the ceilings in the original  
22 hall and parlor rooms and possibly in the second-story  
23 rear bedroom in the period-two addition to the  
24 dwelling. In the old hall and parlor, these false

1 beams are whitewashed and roughly chamfered,  
2 intentionally creating a rustic appearance that would  
3 likely predate even an 1828 house in the mid-Atlantic.  
4 Upon close inspection, there are visible plug holes  
5 hiding the screws used to attach these beams to the  
6 real architectural joists hidden above the ceiling.

7           The incorporation of brick for colonial  
8 flare is another touchstone of Mitchell's renovation  
9 work and is found throughout the Mitchell House in  
10 various applications. Some of the brick is likely  
11 salvaged from old buildings. Mitchell created a  
12 visually distinctive and perhaps more historic looking  
13 heating stove area in the living room by using rustic  
14 pitted bricks to create a large platform for an  
15 antique Franklin stove. Later, for the sunken dining  
16 addition to the kitchen, Mitchell created a brick  
17 floor laden running bond -- running bond, and the rear  
18 porch features a similar brick floor laid in a  
19 herringbone pattern. Both examples suggest the more  
20 rustic historic esthetic, even if it was actually rare  
21 for 18th and early 19th Century houses to feature  
22 interior brick flooring.

23           During his extensive renovations,  
24 Robert Mitchell incorporated reproduction woodwork

1 throughout the interior of his house. Such woodwork  
2 includes the widespread application of custom millwork  
3 like moldings and trim, vertical-board wainscoting,  
4 building cabinetry with raised panels, as we see here,  
5 and colonial-style doors. This is a hallmark of  
6 Mitchell's work at other historic properties, as well.

7 Restoration hardware was another key  
8 part of the finish of Mitchell's Early American  
9 renovations. Such hardware in the Mitchells' house  
10 included lockboxes, thumb latches, slide bolts, door  
11 handles, doorknobs, and shutter dogs. Much of this  
12 reproduction hardware was purchased from the Ball and  
13 Ball Company in Pennsylvania. Other pieces, including  
14 the interior rim lock box on the front door, were  
15 created by the Mitchells' son David, who apprenticed  
16 At Ball and Ball and later went on to found his own  
17 reproduction hardware company.

18 Despite Robert Mitchell's desire to  
19 create an Early American brand of architecture which  
20 would serve as a strong backdrop for his and Pat's  
21 beloved antiques, he was not worried about creating  
22 exact reproductions of historic rooms, and he in fact  
23 added several modern architectural features to his  
24 renovations. For example, his breakfast room ceiling,

1 which featured historic reclaimed joists with beaded  
2 edge -- beaded edges, were angled and vaulted to  
3 create a soaring, sloping ceiling and roofline,  
4 channeling the popular shed-style architecture  
5 prevalent during the 1970s. He punctuated the high  
6 wall with a band of modern clerestory windows to  
7 better illuminate the room from above.

8                   Though not an Early American feature,  
9 per se, I wanted to quickly point out tonight the  
10 workshop of Robert -- the workshop of Robert Mitchell  
11 survivors partially intact, including many of his wood  
12 patterns and models, serving to commemorate the Early  
13 American carpentry and reproduction furniture work  
14 performed by Mitchell.

15                   It's worth noting that Mitchell's work  
16 as a carpenter, designer, and general contractor in  
17 Early American styles frequently included a well-to-do  
18 clientele who were often historic homeowners sharing  
19 his interest in antiques and American history. He had  
20 a strong reputation for high quality craftsmanship on  
21 projects that often required many months to execute.  
22 During his 40-year career as a carpenter contractor  
23 spanning 1949 to 1989, Mitchell's client list included  
24 then-U.S. Senator Joseph Biden, who lived at that time

1 at this house near Hockessin, also known -- known as  
2 the North Star House, Robert Raley, a prominent  
3 restoration architect, who was involved in  
4 restorations of famous historic properties across the  
5 east coast, including consulting at the White House,  
6 David Stockwell, a nationally known antiques dealer,  
7 who, with Mitchell's help, moved, restored, and  
8 expanded this 18th century log house from  
9 Pennsylvania, and several other prominent historic  
10 houses in the region, including the Van Dyck house in  
11 Old New Castle near the old courthouse and town green.

12 This excellent tradition -- traditional  
13 design work on so many other historic properties in  
14 northern Delaware leaves behind a strong legacy, a  
15 legacy that's embodied by Mitchell's own house and  
16 workshop.

17 So, in conclusion, the Robert Mitchell  
18 House possesses high levels of integrity strongly  
19 conveying the extensive Early American style  
20 renovations and additions which remain largely  
21 unaltered and intact. The house thus sets a strong  
22 legal example of a significant architectural trend  
23 that occurred in various forms across the nation.

24 It survives to mark a time when



1 builders sought to enshrine American tradition with --  
2 within their designs, providing a warm and welcome  
3 respite from the social turmoil and cold modernism  
4 that was an increasing part of American life. It does  
5 warrant recognition by the National Register of  
6 Historic Places. Thank you.

7 MR. DAVIS: Thank you very much.

8 Questions from the Board?

9 MS. HATCH: I'm not seeing any hands  
10 raised.

11 MR. DAVIS: Okay. Move on to public  
12 comment?

13 MS. HATCH: Sure. (Inaudible) -- I  
14 believe on my (inaudible) stopping and sharing your  
15 screen.

16 And then, Shane, can you pull up the  
17 public comments slide? All right. (Inaudible).

18 MR. DAVIS: And once again, we'll call  
19 for public comment in favor, first.

20 MS. HATCH: Okay. All right. We do  
21 have a couple clicks in favor, so --

22 MR. DAVIS: Yeah.

23 MS. HATCH: -- Robert Evans, the  
24 property owner, I'm going to allow you to speak.

1 Mr. Evans, you should be good to go.

2 MR. EVANS: All right. Obviously, I'm  
3 for it. Can you hear me?

4 MS. HATCH: Yes.

5 MR. DAVIS: Yes, we can hear you.

6 MR. EVANS: Okay. Yeah, I would just  
7 open up the mic in case anybody had any additional  
8 questions for myself, so.

9 MR. DAVIS: Okay. Thank you.

10 MS. HATCH: (Inaudible). Ms. Anderson  
11 does have her hand raised.

12 MR. DAVIS: Okay. Let's -- let's -- is  
13 there -- are there more comments (inaudible)?

14 MS. HATCH: There are two.

15 MR. DAVIS: Okay.

16 MS. HATCH: Public (inaudible).

17 MR. DAVIS: Let's -- let's do public  
18 (inaudible).

19 MS. HATCH: Okay.

20 MR. DAVIS: -- (inaudible) call for  
21 public comments.

22 MS. HATCH: All right. We'll do --

23 MR. DAVIS: We'll circle back  
24 (inaudible).

1 MS. HATCH: All right. Here. And  
2 Ms. Holton (ph) (inaudible) permission to speak.

3 MS. HOLTON: Uh-huh. Can -- can you  
4 hear us?

5 MS. HATCH: Yes.

6 MR. DAVIS: We can hear you. Yep.

7 MS. HOLTON: Okay. I don't know how to  
8 get my camera on, but I'm -- I'm here with my dad,  
9 David Mitchell. He's the --

10 MR. MITCHELL: Hello.

11 MS. HOLTON: He's the owner of D.C.  
12 Mitchell, which made all the hardware for the -- the  
13 house. And we just wanted to say that we were all for  
14 this, and my -- obviously, my dad grew up there, and I  
15 have many memories there, as well, so.

16 MR. MITCHELL: It was a wonderful  
17 presentation. We thank you very much, Mr. Emmons. It  
18 was -- it was great.

19 MR. EMMONS: Thank you.

20 MR. MITCHELL: All right.

21 MR. DAVIS: Thank you very much.

22 MS. HATCH: Ms. Pumphrey, you should be  
23 able to (inaudible).

24 MS. PUMPHREY: Yes. Can you hear me?

1 MR. DAVIS: We can hear you, yep.

2 MS. PUMPHREY: Yes, I'm Catherine  
3 Pumphrey. I'm Robert Mitchell's daughter, and I would  
4 just like to thank you two for the most thorough and  
5 wonderful presentation. I know David and I and Avonly  
6 (ph) appreciate all the hard work, and we think that  
7 our father and grandfather, Avonly's grandfather and  
8 my grandchildren -- my -- my children's grandfather  
9 also would think that our father would be very happy  
10 with this presentation and very thrilled to have it  
11 presented in this way. So, again, thank you very  
12 much, and thank you to Michael for all his hard work.

13 MR. DAVIS: (Inaudible). All right.  
14 Let's circle back to Ms. Anderson (inaudible).

15 MS. HATCH: All right. Ms. Anderson.

16 MS. ANDERSON: Just wanted to ask -- it  
17 looked like the workshop had a lot of nice information  
18 in it, with all the wood that was still there that  
19 I -- I think may have been used. So my question was  
20 just, will -- will that be preserved? Is that  
21 something that is preserved because of the national  
22 registration?

23 MR. EMMONS: So that's -- so that's  
24 interesting. That's obviously at this point personal

1 property essentially inherited by the current owner,  
2 Robert Evans, who was just speaking a minute ago. And  
3 I don't -- I don't know if those are still there. I  
4 took that -- that photo about a year ago. But  
5 Mr. Evans certainly appreciates what Robert Mitchell  
6 did in the house, and last time I was there, had left  
7 a lot of the things that had remained behind in place,  
8 and I think he has an appreciation a lot of those wood  
9 patterns probably were for trim and moldings and  
10 things that are there in -- in his house. So it  
11 certainly does not -- it's not required to stay there,  
12 obviously, but it -- it adds to the integrity, as far  
13 as I'm concerned, as long as those are associated with  
14 the house, because, you know, it was part of Robert  
15 Mitchell's work and reflects what the -- the physical  
16 architecture looks like now. I mean, even the pattern  
17 for the gingerbread and the gables, there's still a  
18 small piece of that pattern hanging in that workshop  
19 wall, so I -- I think that's a really, really cool  
20 part of it.

21 MR. DAVIS: Mr. Evans is still on the  
22 line.

23 MS. HATCH: Right. Okay. Yep,  
24 Mr. Evans --

1 MR. DAVIS: (Inaudible) promote.

2 MS. HATCH: -- you should be able to --  
3 to speak to, and if you'd like to answer that  
4 question.

5 MR. DAVIS: Yeah.

6 MS. HATCH: I think that was kind of  
7 more directed towards you.

8 MR. EVANS: Yeah. All those pieces are  
9 still there. We're currently cataloging them,  
10 photographing them, so we can keep them intact as much  
11 as possible. We still have original sign from his  
12 work, you know. original nails and hardware that he's  
13 collected over the years are still in the cabinet, in  
14 place, so we're -- like I said, we're photographing it  
15 so we can, you know, use it as -- I don't know what  
16 you would call it -- decoration, or a tribute to keep  
17 that space -- we continue to refer to that space as  
18 "the woodshop" to this day, so.

19 MR. DAVIS: That's (inaudible)  
20 wonderful. Thank you.

21 MS. ANDERSON: Thank you. Thank you  
22 very much.

23 MS. HATCH: (Inaudible) that was it. I  
24 know Mr. Evans and Ms. Pumphrey (inaudible) again

1 raised their (inaudible) were already speaking, so  
2 (inaudible) that's all that we have.

3 MR. DAVIS: Okay.

4 MS. HATCH: Ms. Silber has her hand  
5 raised.

6 MS. SILBER: Yeah, I -- I know this  
7 is -- just out of curiosity, now that the National  
8 Register nomination form has been prepared and there's  
9 such wonderful documentation about the, you know, the  
10 life history and the professional career of -- of --  
11 of this -- of this house and -- and its -- its  
12 original owner, has anybody given any thought to  
13 perhaps putting together an exhibition or some sort  
14 of, you know, public information document that --  
15 regarding, you know, the -- the life history of -- of  
16 Mr. Mitchell?

17 Is that -- is that something that is,  
18 you know, being entertained, even if it's a temporary  
19 exhibit, perhaps, even in a local library that maybe  
20 put some of these patterns and so forth on display,  
21 you know, just a temporary exhibit that would  
22 eventually come back to the house, if that's where the  
23 document -- the -- the archival materials end up  
24 being, but it would be maybe nice to share that --

1 that local history. I'm sure the Hockessin library,  
2 you could probably convince them to have, you know, a  
3 small exhibit there one day.

4 MR. EMMONS: Well, it's -- it's -- you  
5 know, we definitely saw this nomination as an entre  
6 not even to just Robert Mitchell's work but really the  
7 Early American movement in --

8 MS. SILBER: Uh-huh.

9 MR. EMMONS: -- Delaware. And we think  
10 it's going to really inform the way we should think  
11 about so many of the historic properties you guys  
12 review on this commission because so often historic  
13 properties from the 18th and even early 19th Century  
14 and of course 20th Century have layers to them, right?  
15 And -- and we feel like the Early American movement  
16 after World War II that Robert Mitchell was such an  
17 important part of in northern Delaware really resulted  
18 in strong material layers in a lot of historic  
19 properties where there's these -- these historic  
20 features that are really restorations or renovations  
21 that people assume are just 200 years old when they  
22 might not be.

23 So first of all, I -- we're excited  
24 about this just because we feel like this is a --



1 taking a big leap in that direction to understand that  
2 layer of historic properties. But as far as Robert  
3 Mitchell himself, I mean, it's clear he was, as a  
4 couple people said to us in interviews, you know, he  
5 was the go-to guy if you wanted to do this kind of  
6 high-quality historic renovation work for -- for a  
7 property.

8                   And so I -- I really like the idea of,  
9 like, some kind of local exhibit, you know, and --  
10 and -- I know Robert -- Robert, the property owner's  
11 neighbor, is involved with the Hockessin Historical  
12 Society, so -- so maybe they could get something  
13 going, too, with that. He actually knew Robert  
14 Mitchell, as well.

15                   And then personally, as -- as far as  
16 the Center for Historic Architecture and Design goes,  
17 we're looking now with an eye to some of Robert  
18 Mitchell's other properties that -- that he did work  
19 on that are historic for multiple reasons, including  
20 now we can say, you know, Robert Mitchell's renovation  
21 work at those properties. And so we're actually  
22 hoping maybe even a couple future nominations --

23                   MS. SILBER: Good.

24                   MR. EMMONS: -- involving Mitchell's

1 work could -- could come out of this down the road.  
2 And Betsy has used her certified local government  
3 money, in fact, to document one of those property,  
4 the -- the North Star House, which Joseph Biden also  
5 owned when he was senator, and -- and that's another  
6 one that Mitchell did a fair amount of work on for two  
7 different owners, actually, we believe, so that --  
8 that might be a good one for -- for future  
9 consideration.

10 MS. SILBER: A thematic nomination.  
11 You're talking about a thematic nomination.

12 MR. EMMONS: Right.

13 MS. SILBER: The -- the other -- the --  
14 the one thing is I think what is interesting about  
15 this property is that it -- it demonstrates that not,  
16 you know, all historic properties are literally frozen  
17 in time, right? They -- they -- that they have an  
18 organic life to them that -- that -- that part of that  
19 organic life, and if that organic life can be  
20 documented, that in and of itself has a level of  
21 historic significance that is -- is often neglected on  
22 a regular basis because, you know, if it's not as it  
23 was originally, you know, that -- that -- that -- that  
24 people don't ever think that that what happens, that

1 the -- the additions to a house and the renovations  
2 are part of -- of its, you know, historic fabric, as  
3 well. So. Thank you.

4 MR. EMMONS: Yeah. Especially  
5 Robert -- Robert Mitchell's work which --

6 MS. SILBER: Right.

7 MR. EMMONS: -- really real impressive  
8 work, so -- so I agree.

9 MS. SILBER: Yeah, there's a level of  
10 craftsmanship, so. Okay, thank you.

11 MR. DAVIS: Okay, any more questions  
12 from the Board?

13 MS. HATCH: I don't see any more  
14 questions.

15 MR. DAVIS: Okay. All right.

16 We do have to officially make a call  
17 for public comment in opposition. Maybe not  
18 (inaudible) --

19 MS. HATCH: Yes.

20 MR. DAVIS: -- (inaudible).

21 MS. HATCH: Anyone in opposition.

22 Yeah. I'll -- I'll get to those in a second.

23 MR. DAVIS: Yeah.

24 MS. HATCH: I am not seeing any hands

1 raised in opposition.

2 MR. DAVIS: Okay. Then -- then, we'll  
3 make a call for general comments from the public.

4 MS. HATCH: I'm not seeing any hands  
5 raised.

6 MR. DAVIS: (Inaudible). Wonderful.  
7 Okay. Thank you.

8 MS. HATCH: All right. Thanks,  
9 Michael.

10 MR. EMMONS: Thank you.

11 MS. HATCH: (Inaudible) this here.

12 So the last on my agenda (inaudible) is  
13 Application 2021-0627-H, 508 Brick Mill Road, tax  
14 parcel 13-023.00-001, located on the east side of  
15 Brick Mill Road 500 feet south of Marl Pit Road, St.  
16 Georges Hundred. This is a minor subdivision plan to  
17 subdivide an existing 8.073-acre site into three lots  
18 containing the Botts House, which was constructed  
19 sometime circa 1900. S zoning, Council District 6.

20 And I did promote the -- (inaudible)  
21 map and (inaudible) for the project.

22 So, Matt, you should be able to speak  
23 and (inaudible) if there's anyone else that I need to  
24 promote, and I also that I did put together a couple

1 slides just as backup for you in case you -- you've  
2 done this before, so just let us know.

3 MR. DAVIS: Still -- (inaudible).

4 MS. HATCH: I think he's muted.

5 MR. DAVIS: Okay.

6 MR. BRICKLEY: Yeah, hi, there.

7 MR. DAVIS: There you are.

8 MR. BRICKLEY: Hi. So (inaudible),  
9 Sharon and Susan are also -- they're the owners, and  
10 they are online here somewhere, so if you can find  
11 them or not.

12 Good evening, everybody. This is a  
13 subdivision that -- that (inaudible) just want to  
14 create two lots plus the existing lot in the middle  
15 that has the historic house on it. Their intent,  
16 obviously, with the protected resources and everything  
17 else that goes with subdividing in New Castle County,  
18 it is -- lots are bigger than the one-acre minimum.  
19 There's huge protection between the woods, the steep  
20 slopes in the back, the natural stream that's there,  
21 and there's buffers in between the historic lot -- or,  
22 with the house and the -- the two newer lots for new  
23 sub -- for the new houses to go on.

24 Basically, it comes down to they have no

1 intentions on getting rid of the existing house or  
2 anything on the center lot, but they do not want to  
3 restrict it with -- whoever buys it, if they want to,  
4 you know, add on and keep it historical and keep going  
5 in the right direction, or if they have to go through  
6 the process what they need to do to create that,  
7 because it is a buildable lot.

8 So it's a pretty simple thing. I --  
9 you know, I said that the hedgerow is blocking -- it's  
10 in their natural -- this -- this parcel was hit with  
11 the tornado two years ago, so, unfortunately, it did  
12 take down a lot of the woods. It went right -- it  
13 went -- it hit everywhere except for this lot, so it  
14 was graced by that, so.

15 This is the first time in front of the  
16 Historic Board, so if you guys got any questions, let  
17 me know, but other than that, that's their intent, and  
18 they're here to answer questions.

19 MR. DAVIS: (Inaudible). Thank you  
20 (inaudible).

21 Questions from the Board?

22 MS. HATCH: Ms. Anderson has her hands  
23 raised.

24 MR. DAVIS: Ms. Anderson.

1 MS. ANDERSON: Yes. When I looked at  
2 the -- the minor subdivision plan, nothing on it  
3 indicates that the -- the historic structure is going  
4 to be called to remain. So I don't see how it can  
5 be --

6 MR. BRICKLEY: (Inaudible) have it as  
7 existing -- like I said, it -- it -- if -- they are  
8 not -- their goal is to sell the two lots on each side  
9 of the house. They want to keep this. They actually  
10 have their niece living in it now. If for any reason  
11 they do sell it, they just want to make sure that it's  
12 not hampered by any restrictions set forth, that it --  
13 it is to remain -- it's on the plan to remain. It --  
14 it's (inaudible) now as an existing dwelling, and I do  
15 believe there is a section that -- that grants that  
16 (inaudible) because it's only five feet from the right  
17 of way, to stay there as long as it can, you know,  
18 it's really close to the road, as you can see. Yeah,  
19 so, basically, just want to -- they're going to keep  
20 it as long as they can, keep it in the family as long  
21 as they can, but they just don't want anything to go  
22 with it after that.

23 MR. DAVIS: Could you repeat that? I  
24 didn't hear -- did you say -- did you say someone was

1 living in the house currently?

2 MR. BRICKLEY: Their niece is living in  
3 the house currently. Yes. And I don't -- it's -- and  
4 it is -- the house is in pretty bad disrepair. But it  
5 is -- their niece is living there. She's taking care  
6 of it as best as she can. But it's -- it's -- it's  
7 seen some -- some -- definitely seen the -- the signs  
8 of time without any help, let's put it that way.

9 (Inaudible) --

10 MS. ANDERSON: (Inaudible) --

11 MR. BRICKLEY: (Inaudible) --

12 MS. ANDERSON: I'm still not --

13 MR. BRICKLEY: (Inaudible) --

14 MS. ANDERSON: -- I -- I -- I think I  
15 heard what you said --

16 MR. BRICKLEY: (Inaudible) --

17 MS. ANDERSON: -- but I -- I still  
18 don't understand how -- I mean, there's nothing in --  
19 nothing on the land plan that says this building is to  
20 either remain or -- I mean, I understand that, only  
21 the two lots on either side --

22 MR. BRICKLEY: (Inaudible) --

23 MS. ANDERSON: -- are being sold, but  
24 that still leaves this lot 1C, and it still leaves the



1 existing dwelling that we are, I guess, discussing.  
2 And it sounds like already the dwelling has moved into  
3 a state of disrepair. So if left understand these  
4 conditions, it looks like this is just going to turn  
5 into a demolition by neglect.

6 MR. BRICKLEY: (Inaudible) --

7 MS. ANDERSON: I just -- I -- I don't  
8 see anything in here that stops that from happening.  
9 That's what my concern is, when I look at the  
10 subdivision plan.

11 MR. BRICKLEY: All right. So,  
12 basically, that -- the house, like I said, she is  
13 doing her best she can to maintain it. She is  
14 painting. She is doing the -- the -- the things that  
15 she can inside. And there is no -- if we were going  
16 to plan on just ripping it down, we would (inaudible)  
17 with the demo plan and all that right now. Our goal  
18 is to keep it (inaudible) hopefully that correct  
19 person that wants to buy a house and put the time and  
20 money into it that they have something (inaudible).

21 So it -- we have it as existing. I  
22 don't have any grading plan or (inaudible) grading, or  
23 anything going on in that section. It has a -- a  
24 newer septic field. The barn's existing. Everything

1 on that lot is to stay until whoever buys it wants to  
2 come back in front of you and, you know, if they want  
3 to demo it, then -- then they got to talk to you  
4 again. If not, then at this point, we just want to  
5 keep it as is, hopefully that we get the right person.

6 MS. ANDERSON: All right. I'm not  
7 going to keep asking the question, but I don't feel  
8 like it was really answered. Thank you.

9 MR. DAVIS: Additional questions from  
10 the Board?

11 MS. HATCH: I am not seeing any hands  
12 raised.

13 MR. DAVIS: Ms. Silber. I see your  
14 hand.

15 MS. HATCH: Oh, okay. Sorry,  
16 (inaudible) look at the (inaudible).

17 MR. DAVIS: Yeah, yeah, that's fine.

18 MS. SILBER: Yeah, sorry. Betsy, I --  
19 I -- am I understanding that -- that this property is  
20 a CRS number N12798? Is it possible you could get a  
21 copy of the -- the CRS form for us for the -- for  
22 the -- for us to review before the business meeting?

23 MS. HATCH: Sure. I don't remember  
24 seeing it on CRS, but I can double-check (inaudible)

1 provide the form (inaudible) --

2 MS. SILBER: (Inaudible) --

3 MS. HATCH: -- (inaudible) some time,  
4 but I don't remember seeing this specific property on  
5 CRS, but I -- I --

6 MS. SILBER: Right.

7 MS. HATCH: -- (inaudible) --

8 MS. SILBER: Yeah, I -- I just -- yeah.  
9 That will be great. I -- I know there was some  
10 surveys done in the Middletown area, you know,  
11 relatively recently, but thank you so much.

12 MR. DAVIS: Additional questions from  
13 the Board? (Inaudible) I can't see. Is that  
14 Ms. Anderson's hand (inaudible) there?

15 MS. HATCH: Just one moment.

16 I'm not seeing any other hands raised.

17 MR. DAVIS: Okay. Okay. Good.  
18 Thanks. Let's move on to public comment, then.

19 MS. HATCH: Okay.

20 Shane, if you could put the public  
21 comment slide on. Oh. I'm sorry. I'm sorry.  
22 There's not one. There we go.

23 MR. DAVIS: Yeah.

24 MS. HATCH: Thanks, Shane. All right.

1                   We do have -- this is a call for  
2 those in favor?

3                   MR. DAVIS: (Inaudible) for -- yeah,  
4 we'll -- we'll do -- we'll do them in order.

5                   MS. HATCH: Okay.

6                   MR. DAVIS: So we'll make a call for  
7 public comment in favor of this application.

8                   MS. HATCH: (Inaudible) I don't see any  
9 hands raised.

10                  MR. DAVIS: Okay. We'll call for  
11 public comment in opposition.

12                  MS. HATCH: All right. There is one  
13 hand raised.

14                  Councilwoman Durham. You should be  
15 able to (inaudible) yourself.

16                  MR. DAVIS: (Inaudible).

17                  MS. DURHAM: Good evening. Sorry, can  
18 you hear me now?

19                  MR. DAVIS: I can hear you. Yes.

20                  MS. DURHAM: Okay, thanks. This  
21 isn't -- I -- I'm not really here to -- to make any  
22 comment against it, but --

23                  MS. HATCH: (Inaudible) --

24                  MS. DURHAM: -- I just wanted to make a

1 comment, I guess, and sort of following up --

2 MS. HATCH: Yes?

3 MS. DURHAM: -- the questions that  
4 Ms. Anderson had --

5 MS. HATCH: Yeah.

6 MS. DURHAM: -- because, if you all  
7 remember, ordinance 20071, which we passed, I guess, a  
8 year or so ago, at the time, it only incorporated  
9 newer protections in major development plans. And,  
10 actually, you know, it -- it very -- it beefed up  
11 what -- what would happen for a major development plan  
12 that incorporated a historic resource quite a bit, and  
13 I wanted at the time to incorporate something that  
14 would also address minor plans but not to the same  
15 extent as major plans. And, really, what I had hoped  
16 to do in 20071 was just require that when minor plans  
17 came before you with a historic resource like this,  
18 that -- you know, that the -- the historic resource  
19 would be put under a historic overlay.

20 So I just wanted -- I -- I -- you know,  
21 probably preaching to the choir here, but I've been  
22 track -- we obviously didn't get that into 2071, but  
23 since it passed, I've been tracking the minor plans  
24 that come through the HRB, and I think I've counted

1 six. So that's six or so in a year, minor plans that  
2 have come before you. I think most, if not all of  
3 them, you know, did not have the historic overlay  
4 placed on top of them.

5 And so I guess my question to you is,  
6 you know, would the HRB -- part of your purview is to  
7 suggest and support, you know, changes to the code,  
8 and I'm just wondering if -- if you all share my  
9 frustration and if you would support a change to the  
10 code that would just require situations like this to  
11 have historic overlay zoning placed on them to protect  
12 these properties moving forward. You don't have to  
13 answer that right now, but just food for thought.

14 Thank you for -- for consideration.

15 MR. DAVIS: Yeah, thank you for the  
16 comments. And -- and -- and the question.

17 MS. HATCH: All right. I'm not seeing  
18 any other hands raised at the moment.

19 MR. DAVIS: Okay. We'll make a --  
20 sorry.

21 MS. HATCH: Oh. The property owner  
22 actually does have her hand raised.

23 UNKNOWN SPEAKER: Can you hear me?

24 MR. DAVIS: Yes. Yes, we can. Yes.

1 UNKNOWN SPEAKER: I have a question.  
2 If there are restrictions put on the house for a  
3 buyer, is that in perpetuity forever and ever, or how  
4 does that work?

5 MS. HATCH: I guess I can answer that.

6 MR. DAVIS: Yeah. You want to answer  
7 that, Betsy?

8 MS. HATCH: Sure. So there's a couple  
9 different preservation tools in the (inaudible) tool  
10 box. There are --

11 MR. DAVIS: (Inaudible) -- can we ask  
12 Matt to mute? I think he's -- his -- his  
13 (inaudible) --

14 MS. HATCH: Oh. Matt, I'm going to  
15 mute you. I'm sorry. Sorry. You had some feedback  
16 issues.

17 So deed restrictions are one option  
18 that property owners can pursue. Those are, you know,  
19 between the property owner and the buyers, and they  
20 can run in perpetuity, but they can be changed in the  
21 future through a process. I'm not familiar with all  
22 the details of that, but I could have a follow-up with  
23 you if you have questions about that.

24 The other tool that (inaudible) is

1 historic overlay zoning, which is actually a rezoning  
2 of the property. It doesn't change the base zoning  
3 district, but it does sit as an overlay, and that  
4 would run in perpetuity for the property. The only  
5 way to change that would be to -- I guess, if you had  
6 have to re-zone it to de-zone it. But that historical  
7 overlay zoning is the one of the stronger tools that  
8 does generally remain in -- in perpetuity.

9 UNKNOWN SPEAKER: Well, my question, I  
10 guess, is then, if the next person that says buys the  
11 house and has to come before the Review Board, and  
12 then they want to sell, do -- then continually, if  
13 this extends into 20 years or 30 years, does each  
14 buyer have to go before the Review Board?

15 MS. HATCH: Not to purchase the  
16 property, but for a demolition or, if it's a historic  
17 overlay zoning, exterior to the -- the property  
18 (inaudible) destruction.

19 UNKNOWN SPEAKER: Oh. Okay. Thank  
20 you.

21 MR. DAVIS: Thank you.  
22 Make a call for general comment  
23 (inaudible)?

24 MS. HATCH: Councilwoman Durham, I see



1 you have your hand raised. Are you making -- would  
2 you like to make general comment again?

3 MS. DURHAM: So sorry. I think that  
4 must have just been left over from before.

5 MS. HATCH: Okay, sorry, thanks.

6 MR. DAVIS: Yeah.

7 MS. HATCH: All right. I'm not seeing  
8 any other hands raised.

9 MR. DAVIS: Okay. Very good. Thank  
10 you.

11 MS. HATCH: Shane, if you could  
12 (inaudible) slides.

13 MR. DAVIS: (Inaudible) should be onto  
14 the report (inaudible).

15 MS. HATCH: All right. And I don't  
16 have anything for you tonight, other than the Board  
17 will be reviewing and making recommendations on the  
18 applications that were heard at this meeting at  
19 November 2nd at -- yeah. (Inaudible).

20 (Crosstalk.)

21 MR. DAVIS: (Inaudible) public comment.

22 (Crosstalk.)

23 MS. HATCH: (Inaudible) we need to  
24 (inaudible)? One second. (Inaudible) rules here.

1 (Crosstalk.)

2 MS. HATCH: All right. I am not seeing  
3 any hands raised for public comment.

4 MR. DAVIS: Great. Thank you.  
5 Do we have a motion to adjourn?

6 MS. ANDERSON: Move we adjourn.

7 MR. JOHNS: Second it.

8 MR. DAVIS: All in favor?

9 MR. JOHNS: Aye.

10 MS. ANDERSON: Aye.

11 MR. DAVIS: Aye.

12 MR. JOHNS: Thank you.

13 MR. DAVIS: Thanks, everyone.

14 MS. HATCH: Thank you.

15 MR. ZAHRALDDIN: Thanks, you guys.

16 Take care.

17 MS. SILBER: Bye-bye.

18 (Whereupon, the hearing was adjourned.)

19

20

21

22

23

24

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22  
23  
24

C E R T I F I C A T I O N

I, Brian Bradley, certify that the foregoing is a true and accurate transcript from the official electronic sound recording.



---

Brian Bradley

Approved Transcriber

Dated: November 27, 2021

<b>&amp;</b>	<b>1c</b> 70:24	<b>6</b>	<b>actual</b> 49:13
<b>&amp;</b> 8:7	<b>2</b>	<b>6</b> 66:19	<b>adaptive</b> 40:7
<b>0</b>	<b>2</b> 7:17 18:10	<b>60s</b> 45:21	<b>add</b> 15:5 50:12
<b>0626</b> 3:5	<b>20</b> 78:13	<b>62</b> 26:6	68:4
<b>0627</b> 3:6	<b>200</b> 62:21	<b>63</b> 49:6	<b>added</b> 48:20 50:5
<b>07-007.00-018.</b>	<b>20071</b> 75:7,16	<b>66</b> 3:6	52:23
7:10	<b>2008</b> 49:5	<b>67</b> 2:21	<b>addition</b> 50:13,16
<b>07-012.00-098.</b>	<b>2021</b> 1:11 3:5,6	<b>7</b>	50:23 51:16
18:3	4:5 81:10	<b>7</b> 3:3	<b>additional</b> 25:16
<b>1</b>	<b>2021-0622</b> 3:3 7:9	<b>70s</b> 9:12 11:22	27:14 28:9,11,16
<b>13-023.00-001</b>	<b>2021-0623</b> 3:4	45:21 46:5	56:7 72:9 73:12
66:14	18:2	<b>75</b> 2:22	<b>additions</b> 45:6
<b>15</b> 5:20 13:4	<b>2021-0626</b> 43:1	<b>8</b>	49:21 50:2 54:20
<b>1700s</b> 48:18	<b>2021-0627</b> 66:13	<b>8</b> 2:14	65:1
<b>1749</b> 43:1,22 48:11	<b>2071</b> 75:22	<b>8.073</b> 66:17	<b>address</b> 6:17
49:1	<b>20th</b> 44:16,19	<b>80</b> 49:5	12:14 75:14
<b>18</b> 2:15 3:4	45:15 62:14	<b>a</b>	<b>addressing</b> 14:4
<b>1820s</b> 49:12	<b>22</b> 26:8 49:1	<b>able</b> 7:21 8:13	<b>adds</b> 44:12 59:12
<b>18266</b> 81:6	<b>27</b> 81:10	19:17 23:3 28:5	<b>adept</b> 39:15
<b>1828</b> 51:3	<b>2nd</b> 79:19	32:2 38:7,13	<b>adhered</b> 47:12
<b>1865</b> 44:9	<b>3</b>	57:23 60:2 66:22	<b>adjourn</b> 80:5,6
<b>1870</b> 44:9 49:10	<b>30</b> 78:13	74:15	<b>adjourned</b> 80:18
<b>1876</b> 45:17	<b>4</b>	<b>absolutely</b> 32:17	<b>adjust</b> 27:24
<b>1880</b> 7:14	<b>40</b> 53:22	35:18	<b>adjustment</b> 28:1
<b>18th</b> 50:9 51:21	<b>43</b> 2:16 3:5	<b>absorbing</b> 16:22	<b>advance</b> 7:7 17:22
54:8 62:13	<b>47</b> 21:8 40:23	<b>access</b> 21:20 29:16	18:22
<b>19</b> 1:11	<b>5</b>	<b>accessibility</b> 9:20	<b>affect</b> 5:13 34:19
<b>1900</b> 66:19	<b>500</b> 44:7 66:15	<b>accessible</b> 10:11	<b>affiliation</b> 6:17
<b>1940</b> 45:17	<b>508</b> 66:13	<b>accommodating</b>	<b>afraid</b> 40:7
<b>1949</b> 53:23	<b>52</b> 30:4 48:22	20:12	<b>afternoon</b> 43:19
<b>1950s</b> 45:21	<b>5304</b> 18:2	<b>accomplish</b> 28:24	43:20 44:3
<b>1958</b> 45:9	<b>56</b> 2:17	47:9	<b>age</b> 49:5
<b>1960</b> 48:9	<b>57</b> 2:18,19	<b>accurate</b> 81:3	<b>agenda</b> 3:2 5:18
<b>1960s</b> 46:5 50:7	<b>5714</b> 7:9	<b>achieve</b> 46:20	7:8 18:2 42:24
<b>1970s</b> 53:5	<b>58</b> 2:20	49:19	66:12
<b>1973</b> 45:10	<b>5:01</b> 1:12 4:5	<b>achieved</b> 11:11	<b>ago</b> 31:4 59:2,4
<b>1989</b> 53:23		<b>acquired</b> 49:1	68:11 75:8
<b>19th</b> 4:5 18:6		<b>acre</b> 66:17 67:18	<b>agree</b> 65:8
44:11 51:21 62:13		<b>activities</b> 25:1	<b>agricultural</b> 18:8
			<b>ahead</b> 34:16 43:10

<b>aimed</b> 47:17 <b>alike</b> 45:7 <b>allen</b> 9:4 <b>allow</b> 29:15 55:24 <b>allowed</b> 48:17 <b>allowing</b> 23:10 <b>ambiance</b> 48:17 <b>america</b> 45:22 <b>american</b> 44:22 45:8,14,18 46:2,13 46:17,18,21,24 47:4,8 48:7 49:16 49:20 50:12 52:8 52:19 53:8,13,17 53:19 54:19 55:1 55:4 62:7,15 <b>americans</b> 46:7,9 <b>amount</b> 28:2 29:9 64:6 <b>ample</b> 35:23 <b>anderson</b> 2:7 4:10 4:19,20 12:9,11,12 13:1,7,14,18 14:6 14:12,19,24 15:3 16:7 36:2,4,5,9,19 36:21,23 37:4,6,10 38:16 39:3,6,7 41:12 56:10 58:14 58:15,16 60:21 68:22,24 69:1 70:10,12,14,17,23 71:7 72:6 75:4 80:6,10 <b>anderson's</b> 73:14 <b>angled</b> 53:2 <b>animals</b> 20:13 <b>answer</b> 6:12 60:3 68:18 76:13 77:5 77:6 <b>answered</b> 72:8	<b>antique</b> 49:2 50:6 51:15 <b>antiques</b> 46:24 48:5,6,23 49:3,17 52:21 53:19 54:6 <b>anybody</b> 18:17 56:7 61:12 <b>apartment</b> 10:15 <b>apologize</b> 34:17 <b>app</b> 7:8 <b>apparent</b> 21:2 24:22 <b>appealing</b> 11:17 14:2 <b>appear</b> 32:9 <b>appearance</b> 34:19 51:2 <b>appears</b> 9:10 <b>applaud</b> 40:11 <b>applicant</b> 5:19,22 6:11,12 12:7 38:18 42:21 <b>applicant's</b> 6:20 <b>applicants</b> 17:12 <b>application</b> 3:3,4,5 3:6 5:12 7:9 16:23 18:2 42:8,24 52:2 66:13 74:7 <b>applications</b> 51:10 79:18 <b>appreciable</b> 29:9 <b>appreciate</b> 11:14 39:11,17 40:15 58:6 <b>appreciated</b> 39:9 41:6 <b>appreciates</b> 59:5 <b>appreciation</b> 59:8 <b>apprenticed</b> 52:15 <b>approach</b> 34:12 47:15	<b>appropriate</b> 12:1 <b>approval</b> 8:9 <b>approved</b> 81:9 <b>archer</b> 8:6 <b>architect</b> 41:13 54:3 <b>architectural</b> 47:21 49:19 50:20 51:6 52:23 54:22 <b>architecture</b> 8:7 23:8 26:1 45:18 46:12 47:5 48:3 49:14 52:19 53:4 59:16 63:16 <b>archival</b> 61:23 <b>area</b> 14:22 25:14 26:9 27:22 30:1 31:21 35:19 36:14 51:13 73:10 <b>areas</b> 32:22 <b>arhitechure</b> 23:13 <b>arts</b> 45:19 <b>ascends</b> 27:23 <b>asked</b> 6:20 9:3 31:7 <b>asking</b> 36:17 37:4 72:7 <b>asphalt</b> 14:20 <b>associate</b> 45:22 <b>associated</b> 59:13 <b>assume</b> 62:21 <b>assuming</b> 14:20 16:1 30:18,23 <b>atlantic</b> 50:10 51:3 <b>atlas</b> 18:9 <b>attach</b> 51:5 <b>attached</b> 50:21 <b>audience</b> 6:19 <b>authentic</b> 47:18	<b>authenticity</b> 47:7 <b>available</b> 23:7 <b>avonly</b> 58:5 <b>avonly's</b> 58:7 <b>aye</b> 80:9,10,11 <hr/> <p style="text-align: center;"><b>b</b></p> <hr/> <b>back</b> 4:12 9:9 11:11,12 16:19 25:11,22 26:3 30:21 37:14 38:9 48:19 56:23 58:14 61:22 67:20 72:2 <b>backdrop</b> 52:20 <b>backup</b> 67:1 <b>bad</b> 70:4 <b>ball</b> 52:12,13,16 52:16 <b>band</b> 53:6 <b>barbara</b> 2:8 <b>bare</b> 38:4 <b>barely</b> 43:20 <b>barn</b> 18:7 20:12 20:15,18,21 21:7 21:13,22 22:1 24:2,2,9,18,24 25:21,24 26:9,24 27:17 29:1,14,21 30:16,18,18,22 31:3,5,16 32:12 38:10,11 39:13 <b>barn's</b> 71:24 <b>barns</b> 31:12 <b>base</b> 13:24 78:2 <b>basement</b> 35:1,4,7 35:10,17,20,24 <b>basic</b> 26:23 29:20 <b>basically</b> 15:14 67:24 69:19 71:12 <b>basis</b> 64:22 <b>batten</b> 24:7
--	--	--	---

<p><b>bay</b> 10:14  <b>beaded</b> 53:1,2  <b>beams</b> 47:12 51:1 51:5  <b>bear</b> 7:18 43:2  <b>beauty</b> 22:14  <b>bedroom</b> 25:9,16 50:23  <b>bedrooms</b> 25:6 27:5  <b>beefed</b> 75:10  <b>beers</b> 18:9  <b>beg</b> 32:16  <b>belief</b> 49:11  <b>believe</b> 15:20 18:17 20:21 29:23 30:2 31:15 55:14 64:7 69:15  <b>beloved</b> 52:21  <b>beneath</b> 32:7  <b>best</b> 31:12 70:6 71:13  <b>betsy</b> 43:11 64:2 72:18 77:7  <b>better</b> 53:7  <b>beyond</b> 22:20 47:16  <b>biden</b> 53:24 64:4  <b>big</b> 41:14 63:1  <b>bigger</b> 67:18  <b>bit</b> 13:12 36:16 75:12  <b>block</b> 9:8  <b>blocking</b> 68:9  <b>board</b> 1:5 2:2 4:4 5:10,21 6:7,23,24 12:8 16:11 20:23 24:7,8 29:13 30:7 30:10 40:22 41:16 52:3 55:8 65:12 68:16,21 72:10</p>	<p>73:13 78:11,14 79:16  <b>bolts</b> 52:10  <b>bond</b> 51:17,17  <b>border</b> 44:7  <b>botts</b> 66:18  <b>box</b> 52:14 77:10  <b>bradley</b> 1:24 81:2 81:8  <b>brand</b> 47:21 52:19  <b>brass</b> 50:14  <b>breadth</b> 11:24  <b>breakfast</b> 52:24  <b>breath</b> 40:23  <b>brian</b> 1:24 81:2,8  <b>brick</b> 35:16 47:13 47:24 50:10 51:7 51:10,16,18,22 66:13,15  <b>brickley</b> 2:21 67:6 67:8 69:6 70:2,11 70:13,16,22 71:6 71:11  <b>bricks</b> 51:14  <b>brief</b> 6:3  <b>brik</b> 35:13  <b>bring</b> 9:6  <b>bringing</b> 9:22 28:9  <b>broke</b> 36:15 45:24  <b>buchanan</b> 2:14 7:23 8:5,6,7,17,21 9:2 12:19 13:5,9 13:15,19 14:11,18 14:23 15:2,4,19,22 16:5 17:13,16,19  <b>buffers</b> 67:21  <b>build</b> 33:11 41:1  <b>buildable</b> 68:7  <b>builders</b> 55:1  <b>building</b> 7:13 9:4 9:8,17,24 10:16</p>	<p>11:11,12,13,19  12:17 13:12 18:6  20:5 21:5,10,18  23:2,7,22 24:6,19  25:8,13 26:16,21  27:7,10,20 28:10  28:17,23 29:8,16  30:1,3 35:22  47:20 52:4 70:19  <b>buildings</b> 35:12,14 51:11  <b>built</b> 11:22 21:14 24:23 31:14 35:8 44:8 49:10  <b>bush</b> 15:23  <b>bushes</b> 11:7,8 16:3  <b>business</b> 7:2,5,5 72:22  <b>buy</b> 71:19  <b>buyer</b> 77:3 78:14  <b>buyers</b> 77:19  <b>buys</b> 68:3 72:1 78:10  <b>bye</b> 80:17,17  <b>bygone</b> 50:18</p>	<p><b>care</b> 70:5 80:16  <b>career</b> 53:22 61:10  <b>careful</b> 32:21 49:8  <b>carefully</b> 34:23 47:21  <b>carpenter</b> 44:21 48:13 53:16,22  <b>carpentry</b> 53:13  <b>carriage</b> 50:18  <b>carried</b> 10:20 45:2 45:8  <b>case</b> 56:7 67:1  <b>cases</b> 35:17  <b>castle</b> 1:6 4:3 5:10 54:11 67:17  <b>catalog</b> 47:14  <b>cataloging</b> 60:9  <b>cate</b> 23:14  <b>categories</b> 20:5 47:4  <b>catherine</b> 2:20 58:2  <b>cease</b> 45:19  <b>ceiling</b> 47:12 51:6 52:24 53:3  <b>ceilings</b> 50:21  <b>cellar</b> 32:6,11 33:1  <b>center</b> 23:8,12 63:16 68:2  <b>centerville</b> 7:15  <b>central</b> 48:24  <b>century</b> 18:7 44:9 44:11,16,19 45:15 45:23 50:9 51:21 54:8 62:13,14  <b>certainly</b> 59:5,11  <b>certified</b> 64:2  <b>certify</b> 81:2  <b>chair</b> 2:3  <b>chamfered</b> 51:1</p>
<b>c</b>			
<p><b>c</b> 2:1 3:1 4:1 44:18 81:1,1  <b>cabinet</b> 60:13  <b>cabinetry</b> 52:4  <b>caliber</b> 47:7  <b>call</b> 4:2,6 16:22 17:3,19 42:7,12,16 55:18 56:20 60:16 65:16 66:3 74:1,6 74:10 78:22  <b>called</b> 31:4 69:4  <b>camera</b> 7:22 57:8  <b>canvas</b> 49:15  <b>captured</b> 44:11</p>			

<p><b>chandler</b> 7:14 8:7  <b>change</b> 10:24  28:13 34:14 46:8  76:9 78:2,5  <b>changed</b> 77:20  <b>changes</b> 9:17 23:4  29:10 76:7  <b>changing</b> 43:12  <b>channeling</b> 53:4  <b>channels</b> 30:23  33:18,20  <b>character</b> 22:7  <b>characteristic</b>  24:9 27:1  <b>cheap</b> 47:9  <b>check</b> 72:24  <b>children's</b> 58:8  <b>choir</b> 75:21  <b>choose</b> 6:12  <b>chris</b> 23:15  <b>christiana</b> 7:12  18:5  <b>circa</b> 7:14 66:19  <b>circle</b> 56:23 58:14  <b>civil</b> 44:8 45:5  46:8 50:4  <b>clarification</b> 14:8  <b>class</b> 46:6,6  <b>clean</b> 9:5  <b>cleaned</b> 14:14  <b>clear</b> 36:13 41:9  63:3  <b>clearly</b> 48:7  <b>clears</b> 26:4  <b>clerestory</b> 53:6  <b>clicks</b> 55:21  <b>client</b> 41:9,14  53:23  <b>clientele</b> 53:18  <b>clients</b> 45:3 47:3  48:5</p>	<p><b>close</b> 6:13 24:23  27:15 51:4 69:18  <b>closed</b> 23:3  <b>closely</b> 23:12 48:3  <b>cn</b> 7:15  <b>coast</b> 54:5  <b>code</b> 9:18 28:23  29:16 76:7,10  <b>codes</b> 26:17 29:18  <b>cold</b> 55:3  <b>collected</b> 60:13  <b>collecting</b> 48:5  49:3  <b>colonial</b> 45:15,16  46:16 47:5 51:7  52:5  <b>colors</b> 12:2 14:13  <b>column</b> 39:18  <b>columns</b> 39:19  <b>combination</b> 38:3  <b>come</b> 4:12 6:15  14:9 23:10 25:22  40:7 61:22 64:1  72:2 75:24 76:2  78:11  <b>comes</b> 27:21,23  37:24 67:24  <b>comfort</b> 46:11  <b>coming</b> 34:6  <b>commemorate</b>  53:12  <b>comment</b> 6:13  16:22 17:4 39:8  41:20 42:8,13  55:12,19 65:17  73:18,21 74:7,11  74:22 75:1 78:22  79:2,21 80:3  <b>commenters</b> 2:13  <b>comments</b> 6:2,18  6:18 7:1 16:16,17</p>	<p>17:7 42:5,17  55:17 56:13,21  66:3 76:16  <b>commercial</b> 9:18  <b>commission</b> 62:12  <b>common</b> 50:9  <b>company</b> 52:13,17  <b>compile</b> 5:11  <b>complete</b> 23:6  25:12  <b>completely</b> 10:2  <b>complex</b> 18:8  <b>compliance</b> 9:18  <b>conceivably</b> 14:1,2  <b>concentrating</b>  25:13  <b>concern</b> 71:9  <b>concerned</b> 59:13  <b>conclusion</b> 5:22  54:17  <b>concrete</b> 12:18,22  30:22 31:9,15,24  32:8 33:5,10,19  <b>condition</b> 22:3  28:20 34:1  <b>conditional</b> 13:10  <b>conditions</b> 23:17  71:4  <b>conducted</b> 5:9  <b>consciously</b> 45:24  <b>considerate</b> 39:15  <b>consideration</b> 64:9  76:14  <b>consists</b> 9:8  <b>constructed</b> 46:15  66:18  <b>construction</b>  21:15 33:3,3  <b>consulting</b> 54:5  <b>containing</b> 66:18</p>	<p><b>contains</b> 10:14  <b>contemporary</b>  45:23  <b>continually</b> 78:12  <b>continue</b> 60:17  <b>continuous</b> 12:24  <b>contractor</b> 48:13  53:16,22  <b>contributing</b> 11:9  <b>conversion</b> 33:4  <b>convert</b> 18:6  <b>conveying</b> 54:19  <b>convince</b> 62:2  <b>cool</b> 20:2 59:19  <b>cooperson</b> 2:15  18:16 19:1,9,19,22  20:1,3 30:20 31:2  31:7,11,18 32:10  32:13,16,19 33:12  33:16,22,24 34:14  34:18,21 35:3,6  36:8,15,20,22 37:3  37:5,9,12 39:23  40:17 41:7 42:1  42:22  <b>copy</b> 72:21  <b>corner</b> 15:20 18:4  <b>cornerstone</b> 15:16  15:17 16:2  <b>correct</b> 13:5 15:2  16:4 30:19,21  71:18  <b>corrected</b> 49:11  <b>council</b> 7:17 18:10  66:19  <b>councilwoman</b>  74:14 78:24  <b>counted</b> 75:24  <b>county</b> 1:6 4:3  5:10 67:17</p>
---	---	---	--

<p><b>county's</b> 5:13  <b>couple</b> 9:23 33:22  34:8 35:7,15  55:21 63:4,22  66:24 77:8  <b>course</b> 9:16 21:5  62:14  <b>courthouse</b> 54:11  <b>covered</b> 37:11  <b>craft</b> 49:15  <b>crafted</b> 47:21,22  <b>craftmanship</b>  47:18 53:20 65:10  <b>create</b> 9:14,15  29:21 35:3,7,10,11  51:14 52:19 53:3  67:14 68:6  <b>created</b> 47:7 50:7  51:11,16 52:15  <b>creating</b> 47:17  48:17 49:16 51:2  52:21  <b>creative</b> 49:12  <b>creek</b> 44:6  <b>criminal</b> 41:3  <b>criteria</b> 44:18,18  <b>critical</b> 26:16  27:19 28:24 41:12  <b>crosstalk</b> 79:20,22  80:1  <b>crs</b> 72:20,21,24  73:5  <b>crum</b> 8:6  <b>curiosity</b> 61:7  <b>current</b> 43:24 59:1  <b>currently</b> 4:23  60:9 70:1,3  <b>cursor</b> 9:13 10:9  <b>custom</b> 52:2  <b>customized</b> 44:21</p>	<p><b>cut</b> 28:3</p> <hr/> <p style="text-align: center;"><b>d</b></p> <hr/> <p><b>d</b> 4:1  <b>d.c.</b> 57:11  <b>dad</b> 57:8,14  <b>damaged</b> 47:10  <b>dated</b> 81:10  <b>daughter</b> 58:3  <b>david</b> 2:18 52:15  54:6 57:9 58:5  <b>davis</b> 2:3 4:2,21,22  5:2 7:4 8:1,4 12:6  12:11 15:7,10  16:12,16,21 17:3,7  17:11,15,24 19:4,8  19:12,14 30:8,13  36:4 38:17,21,23  39:6 40:2 41:15  41:19 42:3,7,12,16  42:20 43:16 55:7  55:11,18,22 56:5,9  56:12,15,17,20,23  57:6,21 58:1,13  59:21 60:1,5,19  61:3 65:11,15,20  65:23 66:2,6 67:3  67:5,7 68:19,24  69:23 72:9,13,17  73:12,17,23 74:3,6  74:10,16,19 76:15  76:19,24 77:6,11  78:21 79:6,9,13,21  80:4,8,11,13  <b>day</b> 48:9,17,20  60:18 62:3  <b>de</b> 78:6  <b>dealer</b> 54:6  <b>debate</b> 6:10  <b>decade</b> 49:2  <b>decades</b> 44:23  46:7</p>	<p><b>decision</b> 29:19  <b>decisions</b> 6:22  <b>deck</b> 12:18 37:24  <b>decor</b> 48:11  <b>decorating</b> 46:23  48:4  <b>decoration</b> 48:24  60:16  <b>decorations</b> 47:1  <b>decorative</b> 45:19  50:11,11  <b>dee</b> 2:22  <b>deed</b> 77:17  <b>deep</b> 35:18  <b>definitely</b> 39:17  62:5 70:7  <b>delaware</b> 1:6  15:15 23:9 44:6  47:11 54:14 62:9  62:17  <b>demands</b> 24:15  <b>demo</b> 71:17 72:3  <b>demolish</b> 9:21  10:1  <b>demolition</b> 71:5  78:16  <b>demonstrates</b>  64:15  <b>dentist</b> 31:22  <b>department</b> 4:3  13:13  <b>depressions</b> 32:6  <b>depth</b> 28:10,22  35:9 44:12  <b>described</b> 32:8  <b>design</b> 20:16 23:8  23:13 25:11 39:11  50:18 54:13 63:16  <b>designed</b> 20:13  50:14</p>	<p><b>designer</b> 53:16  <b>designs</b> 45:8,23  46:3 47:4 55:2  <b>desire</b> 52:18  <b>despite</b> 52:18  <b>destruction</b> 78:18  <b>detail</b> 10:12 34:4  <b>detailed</b> 28:1  <b>detailing</b> 12:3  <b>details</b> 77:22  <b>development</b> 75:9  75:11  <b>differ</b> 24:6  <b>difference</b> 41:14  <b>different</b> 24:7 64:7  77:9  <b>difficulty</b> 26:13  <b>dining</b> 25:7 51:15  <b>directed</b> 60:7  <b>direction</b> 28:4  63:1 68:5  <b>directions</b> 24:7  <b>dirt</b> 30:19  <b>disaster</b> 10:17  <b>discussing</b> 71:1  <b>discussion</b> 8:11  <b>display</b> 48:23  61:20  <b>disrepair</b> 70:4  71:3  <b>distance</b> 26:6  <b>distinct</b> 46:14  <b>distinctive</b> 51:12  <b>district</b> 7:15 18:10  66:19 78:3  <b>divided</b> 10:6  <b>dixon</b> 7:14 8:7  <b>document</b> 61:14  61:23 64:3  <b>documentation</b>  15:13 23:11 61:9</p>
---	---	---	--



<p><b>documented</b> 64:20  <b>dogs</b> 50:1 52:11  <b>doing</b> 9:16 41:8              71:13,14  <b>domestic</b> 46:12  <b>door</b> 11:23 50:13              52:10,14  <b>doorknobs</b> 52:11  <b>doors</b> 48:1 52:5  <b>dotted</b> 13:19,22  <b>double</b> 72:24  <b>drawing</b> 10:19              13:3,21 25:8  <b>drawings</b> 23:16  <b>driving</b> 48:8  <b>durham</b> 2:22              74:14,17,20,24              75:3,6 78:24 79:3  <b>dwelling</b> 18:7 33:4              45:11 49:10,21              50:24 69:14 71:1              71:2  <b>dyck</b> 54:10</p>	<p>28:4 54:5 66:14  <b>economical</b> 34:6  <b>edge</b> 53:2  <b>edges</b> 53:2  <b>efface</b> 41:3  <b>efficient</b> 5:15  <b>either</b> 23:1,19 32:1              46:24 70:20,21  <b>electronic</b> 81:4  <b>element</b> 38:10  <b>elements</b> 20:17              50:11  <b>elevate</b> 24:3  <b>elevation</b> 11:10              20:24 21:2,11              22:5 23:21 24:4,4              24:12 25:23 26:4              27:2,18 28:13              29:5  <b>elevations</b> 22:3              26:1  <b>elizabeth</b> 2:11              23:14</p>	<p><b>entre</b> 62:5  <b>entry</b> 14:13,22  <b>equipment</b> 33:14  <b>era</b> 50:4,18  <b>escape</b> 11:4  <b>especially</b> 65:4  <b>essentially</b> 12:22              20:16 26:15 45:14              59:1  <b>established</b> 5:17  <b>esthetic</b> 46:2 47:8              49:16 51:20  <b>evaluate</b> 6:24  <b>evans</b> 2:17 55:23              56:1,2,6 59:2,5,21              59:24 60:8,24  <b>evening</b> 7:9 8:6              67:12 74:17  <b>eventually</b> 61:22  <b>everybody</b> 67:12  <b>evidence</b> 32:5 33:1  <b>evocative</b> 49:16  <b>evoking</b> 50:18  <b>exact</b> 52:22  <b>exactly</b> 15:2 34:5  <b>examination</b> 49:9  <b>examine</b> 33:13,16  <b>examined</b> 31:3              34:23  <b>example</b> 52:24              54:22  <b>examples</b> 51:19  <b>exceed</b> 5:20  <b>excellent</b> 54:12  <b>excited</b> 62:23  <b>exciting</b> 44:4  <b>excuse</b> 24:3 26:5              28:4 37:19  <b>execute</b> 53:21  <b>exhibit</b> 61:19,21              62:3 63:9</p>	<p><b>exhibition</b> 61:13  <b>exist</b> 29:18  <b>existing</b> 9:11,21              12:19 15:1 18:6              23:17,21 24:4,19              30:16 33:11 35:17              39:20 46:20 66:17              67:14 68:1 69:7              69:14 71:1,21,24  <b>exists</b> 13:23 28:19              29:6,11  <b>expand</b> 14:2  <b>expanded</b> 54:8  <b>expansion</b> 12:21  <b>expensive</b> 47:16  <b>experienced</b> 45:20  <b>experimental</b> 45:1  <b>expert</b> 31:11  <b>exposed</b> 12:17              36:11 37:2,7,20              38:2 47:23 50:20  <b>expression</b> 12:2  <b>extends</b> 78:13  <b>extension</b> 25:15              37:24 48:11  <b>extensive</b> 44:16              45:8 51:23 54:19  <b>extent</b> 38:13 75:15  <b>exterior</b> 7:13 8:8              11:4 34:19 46:21              49:18 50:12 78:17  <b>eye</b> 63:17</p>
<p style="text-align: center;"><b>e</b></p>	<p><b>embodied</b> 54:15  <b>emmons</b> 2:16              23:14 43:4,8,10,14              43:18 57:17,19              58:23 62:4,9              63:24 64:12 65:4              65:7 66:10  <b>empire</b> 12:3  <b>enclosed</b> 9:12,15  <b>encouraged</b> 6:3  <b>energy</b> 28:23  <b>enshrine</b> 55:1  <b>entertained</b> 61:18  <b>entirely</b> 21:23              24:21 34:7  <b>entrance</b> 24:17              27:23</p>	<p style="text-align: center;"><b>f</b></p>	<p><b>f</b> 81:1  <b>fabric</b> 65:2  <b>facade</b> 50:8  <b>face</b> 27:10  <b>facing</b> 9:8 20:24              23:22  <b>fact</b> 39:11 45:20              46:3 52:22 64:3</p>

<b>factor</b> 48:7 <b>faded</b> 46:3 <b>fair</b> 64:6 <b>fairly</b> 46:17 <b>fake</b> 47:11 <b>false</b> 50:24 <b>familiar</b> 77:21 <b>family</b> 44:1 69:20 <b>famous</b> 54:4 <b>fantastic</b> 43:18 <b>far</b> 59:12 63:2,15 <b>farmhouse</b> 45:5 <b>fascination</b> 46:2 <b>father</b> 58:7,9 <b>faux</b> 47:9 <b>favor</b> 5:24 16:23 42:8 55:19,21 74:2,7 80:8 <b>feature</b> 45:8 49:21 49:23 50:3,9 51:21 53:8 <b>featured</b> 53:1 <b>features</b> 47:21 49:19 50:13,17 51:18 52:23 62:20 <b>feedback</b> 77:15 <b>feel</b> 47:8 49:20 62:15,24 72:7 <b>feeling</b> 48:19 <b>feet</b> 21:8,19 26:6,8 33:22 35:16 40:23 44:7 66:15 69:16 <b>fiberglass</b> 14:20 <b>field</b> 71:24 <b>file</b> 15:14 <b>final</b> 28:15 <b>finally</b> 25:10 <b>find</b> 67:10 <b>fine</b> 20:1 72:17 <b>finish</b> 52:8	<b>finished</b> 31:21 34:2 <b>fire</b> 11:4 47:10 <b>firemen's</b> 29:16 <b>fireplace</b> 47:13 <b>fireplaces</b> 47:22 <b>first</b> 7:2,8 20:20 21:22,23 22:12 24:16 25:3,22 26:2 34:11 35:21 42:7 44:5 46:15 49:2 50:8 55:19 62:23 68:15 <b>fit</b> 20:5 22:11 <b>five</b> 6:6 69:16 <b>fixtures</b> 50:5 <b>flagstone</b> 12:23 <b>flare</b> 51:8 <b>floor</b> 13:3 21:20 21:21,22,23,24 22:12,18,21,23 23:17 24:13,14,17 24:24 25:3,3,4,6,9 25:10,17 28:9 30:18,18,22 31:19 31:21,24 32:8 33:5,8,9,10,14,20 34:2,3,6,11,11 35:21 36:7,12,18 37:7,19 38:1,13 51:17,18 <b>flooring</b> 51:22 <b>floors</b> 23:20 27:24 29:17 31:8 47:24 <b>foam</b> 47:11 <b>focus</b> 6:4 45:17 <b>fodder</b> 20:12 <b>follow</b> 28:18 77:22 <b>followed</b> 48:22 <b>following</b> 5:16,18 5:23 37:22 75:1	<b>food</b> 76:13 <b>foot</b> 13:4 26:13 <b>footage</b> 35:23 <b>footprint</b> 11:16 <b>ford</b> 18:4 <b>foregoing</b> 81:2 <b>forever</b> 77:3 <b>forged</b> 50:2 <b>form</b> 28:19 29:6 46:17 61:8 72:21 73:1 <b>forms</b> 15:14 29:20 30:2,3 54:23 <b>forth</b> 61:20 69:12 <b>forward</b> 6:16 76:12 <b>found</b> 32:24 51:9 52:16 <b>foundation</b> 11:9 12:17,19,20,24 <b>four</b> 11:1,2,2 20:5 <b>framing</b> 22:20,22 24:13 28:21 38:2 <b>franklin</b> 51:15 <b>frequently</b> 46:10 53:17 <b>friday</b> 23:11 <b>front</b> 11:23 13:4 14:4 23:1 24:12 30:1 50:12 52:14 68:15 72:2 <b>frozen</b> 64:16 <b>frustration</b> 76:9 <b>full</b> 11:24 38:12,13 <b>fully</b> 38:10 <b>function</b> 33:9 <b>furnishing</b> 46:23 <b>furniture</b> 49:4,6 49:17 53:13 <b>further</b> 38:17 41:15,17	<b>future</b> 46:1 63:22 64:8 77:21 <p style="text-align: center;"><b>g</b></p> <b>g</b> 4:1 <b>gable</b> 21:9 28:7 38:5 <b>gables</b> 59:17 <b>game</b> 25:1 <b>garage</b> 50:16 <b>gather</b> 26:17 <b>general</b> 6:2 17:7 39:8 42:16 47:7 53:16 66:3 78:22 79:2 <b>generally</b> 78:8 <b>generations</b> 41:6 <b>georges</b> 66:16 <b>getting</b> 8:17 10:17 19:6 20:4 68:1 <b>gingerbread</b> 59:17 <b>give</b> 12:2 22:10 50:6 <b>given</b> 61:12 <b>gives</b> 11:16,17 21:20 <b>glad</b> 43:24 <b>glass</b> 10:2 <b>glazed</b> 11:2 <b>go</b> 5:5 7:7,18,24 9:2 10:6,23,24 12:5 16:19 26:2,3 34:16 35:10 37:14 37:18,22 40:15 43:6,8,10 56:1 63:5 67:23 68:5 69:21 73:22 78:14 <b>goal</b> 69:8 71:17 <b>goes</b> 40:22 63:16 67:17 <b>going</b> 4:11 9:17 10:10 12:14,17
--	---	--	---

<p>14:21 15:1 23:11                  25:8,21 26:3                  29:19 33:9,10                  34:2 35:1 40:14                  40:15 41:5,22                  55:24 62:10 63:13                  68:4 69:3,19 71:4                  71:15,23 72:7                  77:14  <b>good</b> 7:23 8:5 21:3                  21:24 34:3 41:9                  41:14 43:6,8,19                  56:1 63:23 64:8                  67:12 73:17 74:17                  79:9  <b>government</b> 64:2  <b>graced</b> 68:14  <b>grade</b> 21:23,24                  22:1 31:19 33:17  <b>grading</b> 71:22,22  <b>grandchildren</b>                  58:8  <b>grandfather</b> 58:7                  58:7,8  <b>granting</b> 13:10  <b>grants</b> 69:15  <b>great</b> 12:6 50:15                  57:18 73:9 80:4  <b>greater</b> 28:22  <b>green</b> 54:11  <b>greenville</b> 30:4  <b>grew</b> 57:14  <b>ground</b> 21:6,9,17                  28:6 33:9 35:19  <b>grown</b> 9:10  <b>guess</b> 31:12 36:13                  39:12 71:1 75:1,7                  76:5 77:5 78:5,10  <b>guy</b> 63:5  <b>guys</b> 62:11 68:16                  80:15</p>	<p style="text-align: center;"><b>h</b></p> <p><b>h</b> 3:3,4,5,6 7:9                  18:2 43:1 66:13  <b>habitable</b> 26:17                  29:15  <b>habitation</b> 29:21  <b>habs</b> 23:10  <b>half</b> 44:10  <b>hall</b> 45:6 50:22,24  <b>hallmark</b> 52:5  <b>hammered</b> 49:24  <b>hampered</b> 69:12  <b>hand</b> 12:9 15:8                  16:8 30:11 36:3                  39:4 50:2 56:11                  61:4 72:14 73:14                  74:13 76:22 79:1  <b>handful</b> 8:8  <b>handicapped</b> 9:19                  10:11  <b>handles</b> 52:11  <b>hands</b> 16:10 17:1                  17:5,9 38:19                  41:18 42:10,15,18                  55:9 65:24 66:4                  68:22 72:11 73:16                  74:9 76:18 79:8                  80:3  <b>hanging</b> 59:18  <b>happen</b> 33:7 75:11  <b>happening</b> 10:22                  25:24 71:8  <b>happens</b> 64:24  <b>happy</b> 58:9  <b>hard</b> 26:2 58:6,12  <b>hardware</b> 48:2                  52:7,9,12,17 57:12                  60:12  <b>hatch</b> 2:11 4:7,10                  4:15,17,19,21,23                  5:4,8 7:6 8:2,13</p>	<p>8:19,22 12:9 15:5                  15:8 16:7,13,17,24                  17:5,9,14,18,20                  18:1,20 19:3,6,11                  19:13,15 23:14                  30:11 36:2 38:19                  38:22 39:1,5,24                  41:17,21 42:2,4,9                  42:14,18,23 43:3,5                  43:9,12,17 55:9,13                  55:20,23 56:4,10                  56:14,16,19,22                  57:1,5,22 58:15                  59:23 60:2,6,23                  61:4 65:13,19,21                  65:24 66:4,8,11                  67:4 68:22 72:11                  72:15,23 73:3,7,15                  73:19,24 74:5,8,12                  74:23 75:2,5                  76:17,21 77:5,8,14                  78:15,24 79:5,7,11                  79:15,23 80:2,14  <b>head</b> 34:7  <b>headroom</b> 28:2                  33:17  <b>hear</b> 8:2,4 40:13                  43:3 56:3,5 57:4,6                  57:24 58:1 69:24                  74:18,19 76:23  <b>heard</b> 6:5 70:15                  79:18  <b>hearing</b> 4:4 5:9,16                  6:21,23 80:18  <b>hearings</b> 5:11  <b>heating</b> 51:13  <b>heavy</b> 50:13  <b>hedgerow</b> 68:9  <b>height</b> 22:13 34:10                  40:23</p>	<p><b>heights</b> 46:4  <b>held</b> 7:2  <b>hello</b> 57:10  <b>help</b> 54:7 70:8  <b>helpful</b> 25:20  <b>herringbone</b> 51:19  <b>hesitant</b> 40:5  <b>hewn</b> 31:20  <b>hi</b> 7:21 30:14 67:6                  67:8  <b>hidden</b> 11:7 51:6  <b>hiding</b> 51:5  <b>high</b> 29:17 53:5,20                  54:18 63:6  <b>higher</b> 47:15  <b>highly</b> 48:10  <b>hillside</b> 35:8  <b>historic</b> 1:5 5:10                  5:13 6:4,23 7:15                  7:16 15:13,15                  20:7,22 23:8,13                  29:13 35:12 40:6                  43:24 45:2 47:10                  47:20,24 48:8,12                  48:15 51:12,20                  52:6,22 53:1,18                  54:4,9,13 55:6                  62:11,12,18,19                  63:2,6,16,19 64:16                  64:21 65:2 67:15                  67:21 68:16 69:3                  75:12,17,18,19                  76:3,11 78:1,16  <b>historical</b> 4:4                  44:12 45:24 46:20                  47:17 49:12 63:11                  68:4 78:6  <b>history</b> 46:2 53:19                  61:10,15 62:1  <b>hit</b> 68:10,13</p>
--	---	--	---

<p><b>hockessin</b> 43:23 49:3 54:1 62:1 63:11 <b>hold</b> 6:7 <b>hole</b> 32:6 <b>holes</b> 51:4 <b>holton</b> 2:19 57:2,3 57:7,11 <b>home</b> 45:1 <b>homeowners</b> 53:18 <b>honorable</b> 2:22 <b>hoped</b> 75:15 <b>hopefully</b> 71:18 72:5 <b>hoping</b> 63:22 <b>horizontal</b> 26:24 38:3 <b>horse</b> 50:17 <b>hotel</b> 35:13 <b>house</b> 7:14 8:7 15:13 20:18 24:15 27:7 35:2,15 39:13 43:22 44:8 44:10,14,24 47:2 47:10 48:8,15 49:3,9,11,15,18 51:3,9 52:1,9 54:1 54:2,5,8,10,15,18 54:21 57:13 59:6 59:10,14 61:11,22 64:4 65:1 66:18 67:15,22 68:1 69:9 70:1,3,4 71:12,19 77:2 78:11 <b>house's</b> 49:13 <b>houses</b> 46:16,20 47:1 50:4,10 51:21 54:10 67:23</p>	<p><b>hrb</b> 75:24 76:6 <b>hto</b> 7:16 <b>huge</b> 67:19 <b>huh</b> 31:6 33:15 35:5 57:3 62:8 <b>hundred</b> 7:12 18:5 44:6 66:16</p> <p style="text-align: center;"><b>i</b></p> <p><b>icons</b> 46:3 <b>idea</b> 20:16 63:8 <b>ideas</b> 41:11 <b>identified</b> 18:8 <b>ignore</b> 29:4 <b>ii</b> 2:11 44:23 45:13 45:19 46:7 47:6 62:16 <b>illuminate</b> 53:7 <b>imagine</b> 48:18 <b>immediately</b> 21:1 <b>immoral</b> 29:3 <b>important</b> 11:14 45:13 62:17 <b>impressive</b> 21:4 38:15 65:7 <b>improvements</b> 7:13 8:8 <b>inaudible</b> 4:11,12 5:2,7 7:16,19,19 7:22 8:1,16 9:1 11:6,7 12:16 13:7 13:11 14:21 15:6 15:11 16:9,24 17:1,18,20,21,23 18:9,11,15,15,20 18:24 19:14,16 36:2,7,12,16,21 37:10,11 38:24 39:14 42:1,3,9,23 50:1,10 55:13,14 55:17 56:10,13,16 56:18,20,24 57:2</p>	<p>57:23 58:13,14 60:1,19,23,24 61:1 61:2 65:18,20 66:6,11,12,20,21 66:23 67:3,8,13 68:19,20 69:6,14 69:16 70:9,10,11 70:13,16,22 71:6 71:16,18,20,22 72:16,16,24 73:1,2 73:3,7,13,14 74:3 74:8,15,16,23 77:9 77:11,13,24 78:18 78:23 79:12,13,14 79:19,21,23,24,24 <b>inches</b> 9:23 34:9 <b>included</b> 39:18 52:10 53:17,23 <b>includes</b> 52:2 <b>including</b> 52:13 53:11 54:5,10 63:19 <b>incorporate</b> 75:13 <b>incorporated</b> 39:10 47:19 51:24 75:8,12 <b>incorporation</b> 51:7 <b>increasing</b> 55:4 <b>indicated</b> 36:24 <b>indicates</b> 69:3 <b>indication</b> 21:14 25:14 <b>indicators</b> 25:19 <b>influenced</b> 48:10 <b>inform</b> 62:10 <b>information</b> 5:12 6:24 58:17 61:14 <b>inherited</b> 59:1 <b>inside</b> 24:20 32:12 38:7 71:15</p>	<p><b>inspection</b> 51:4 <b>insulation</b> 29:2,2 <b>intact</b> 53:11 54:21 60:10 <b>integrity</b> 54:18 59:12 <b>intend</b> 28:18 <b>intended</b> 29:2 <b>intending</b> 20:11 20:12 <b>intent</b> 67:15 68:17 <b>intention</b> 11:18 <b>intentionally</b> 51:2 <b>intentions</b> 68:1 <b>intents</b> 33:8 <b>interest</b> 53:19 <b>interesting</b> 58:24 64:14 <b>interior</b> 20:6 30:16 35:2 51:22 52:1,14 <b>interiors</b> 46:22 <b>interpretation</b> 50:15 <b>interrupt</b> 32:14 <b>intersection</b> 7:11 18:5 <b>interviews</b> 63:4 <b>introduce</b> 10:10 <b>introduced</b> 10:4 11:3 12:1 <b>investigated</b> 13:12 <b>invited</b> 5:23 <b>involved</b> 54:3 63:11 <b>involving</b> 63:24 <b>issues</b> 6:4 9:19 77:16 <b>item</b> 5:19 <b>items</b> 3:2</p>
--	--	---	--

<p><b>j</b></p> <p><b>jackson</b> 23:15  <b>jay</b> 2:15 18:12  39:1 41:22  <b>john</b> 2:3 9:5  <b>johns</b> 2:4 4:23  80:7,9,12  <b>joining</b> 44:2  <b>joins</b> 4:24  <b>joists</b> 47:23 50:21  51:6 53:1  <b>joseph</b> 53:24 64:4</p>	<p>58:5 59:3,14  60:12,15,15,24  61:6,9,14,15,18,21  62:2,5 63:4,9,10  63:20 64:16,22,23  65:2 67:2 68:4,9  68:17 69:17 72:2  73:9,10 75:10,18  75:20 76:3,6,7  77:18  <b>knowing</b> 40:24  <b>known</b> 54:1,1,6</p>	<p>79:4  <b>legacy</b> 54:14,15  <b>legal</b> 54:22  <b>level</b> 9:17,23 21:6  21:7 28:6 32:8  33:18 34:3 35:21  36:12 38:1 44:19  64:20 65:9  <b>levels</b> 9:19 54:18  <b>library</b> 61:19 62:1  <b>lie</b> 32:7  <b>life</b> 55:4 61:10,15  64:18,19,19  <b>life's</b> 48:12  <b>light</b> 26:15,17,18  28:10 29:9 50:5  <b>lighting</b> 48:16  <b>limit</b> 6:8  <b>limited</b> 6:6 26:19  <b>line</b> 22:23 23:18  30:5 59:22  <b>list</b> 8:10 53:23  <b>listing</b> 14:19  <b>literally</b> 64:16  <b>little</b> 10:14 11:21  13:12 36:16  <b>livable</b> 29:21,23  <b>live</b> 20:19 29:22  <b>lived</b> 53:24  <b>living</b> 25:5,5,7,18  27:4 28:8 48:18  51:13 69:10 70:1  70:2,5  <b>local</b> 44:19 61:19  62:1 63:9 64:2  <b>located</b> 7:14 44:6  66:14  <b>lock</b> 52:14  <b>lockboxes</b> 52:10  <b>log</b> 44:10 54:8</p>	<p><b>long</b> 59:13 69:17  69:20,20  <b>longer</b> 10:15  <b>look</b> 13:16 14:1  31:15 32:3 34:1  37:14 39:19 46:21  47:22 49:22 50:1  50:6 71:9 72:16  <b>looked</b> 13:3 37:1  46:1 58:17 69:1  <b>looking</b> 11:10  15:13 22:13 24:11  26:5 27:3 28:4  30:17 34:4 36:7  37:23 51:12 63:17  <b>looks</b> 13:20 59:16  71:4  <b>lose</b> 34:8  <b>losing</b> 10:1  <b>lot</b> 33:13,17 34:10  58:17 59:7,8  62:18 67:14,21  68:2,7,12,13 70:24  72:1  <b>lots</b> 66:17 67:14,18  67:22 69:8 70:21  <b>lovatis</b> 9:4,5  <b>loved</b> 48:19</p>
<p><b>k</b></p> <p><b>karen</b> 2:7  <b>keep</b> 41:5 60:10,16  68:4,4 69:9,19,20  71:18 72:5,7  <b>kennett</b> 7:9,11  18:3,5 21:1 23:23  27:19,19 30:1  <b>kept</b> 39:13  <b>key</b> 52:7  <b>kind</b> 11:6 13:9,13  14:14,15 33:6  34:3 39:14 44:5  60:6 63:5,9  <b>kinds</b> 30:3  <b>kitchen</b> 10:14,15  50:13 51:16  <b>knew</b> 63:13  <b>knocker</b> 50:14  <b>know</b> 4:24 8:10  18:22 20:21 23:20  25:2 27:3,9,15  30:17 31:12 32:7  32:9,22 33:12  34:21 35:9 36:10  37:17 38:9,12  40:9,21,21,23 41:1  41:9,10,11 57:7</p>	<p><b>l</b></p> <p><b>labeled</b> 46:16  <b>laden</b> 51:17  <b>laid</b> 51:18  <b>land</b> 4:3 70:19  <b>landing</b> 28:7  <b>landings</b> 28:1  <b>landscaping</b> 25:11  <b>lantern</b> 50:5  <b>large</b> 25:17 49:2  50:17 51:14  <b>largely</b> 54:20  <b>larger</b> 22:9  <b>laser</b> 32:23,24  <b>lastly</b> 11:20  <b>latches</b> 52:10  <b>launch</b> 8:11  <b>layer</b> 63:2  <b>layers</b> 62:14,18  <b>leading</b> 22:24  50:13  <b>leap</b> 63:1  <b>leaves</b> 54:14 70:24  70:24  <b>leaving</b> 20:9  <b>led</b> 49:12  <b>lee</b> 23:9  <b>left</b> 10:19 25:8  38:2 59:6 71:3</p>	<p><b>m</b></p> <p><b>main</b> 24:2,18,24  27:2,4 28:8 30:22  39:10  <b>maintain</b> 10:11  71:13  <b>major</b> 23:4 75:9  75:11,15  <b>maker</b> 49:5  <b>making</b> 44:9 79:1  79:17  <b>manifest</b> 30:4</p>	

<p><b>manifested</b> 46:13  <b>mansard</b> 12:4  15:1  <b>manufactured</b>  50:1  <b>map</b> 66:21  <b>maples</b> 15:17  <b>maps</b> 44:11  <b>mark</b> 54:24  <b>marketed</b> 46:18  <b>marl</b> 66:15  <b>mason</b> 27:15  <b>masons</b> 22:8  <b>massive</b> 21:5  <b>massiveness</b> 22:13  <b>master</b> 25:17  <b>material</b> 62:18  <b>materials</b> 26:23  47:9,18,20 61:23  <b>matt</b> 2:21 66:22  77:12,14  <b>matter</b> 9:23  <b>mean</b> 32:14 35:3  59:16 63:3 70:18  70:20  <b>means</b> 20:9 40:8  <b>mechanical</b> 35:22  <b>meet</b> 24:15 28:22  29:18  <b>meeting</b> 5:1 6:16  7:2 26:16 28:23  72:22 79:18  <b>members</b> 2:2 5:21  44:1  <b>memories</b> 57:15  <b>metal</b> 11:4 14:22  21:14 49:24  <b>mic</b> 56:7  <b>michael</b> 2:16  23:13 43:6 58:12  66:9</p>	<p><b>mid</b> 44:16 45:23  50:10 51:3  <b>middle</b> 11:23 46:6  67:14  <b>middletown</b> 73:10  <b>mill</b> 44:6 66:13,15  <b>millwork</b> 52:2  <b>mind</b> 39:2 41:23  <b>minimal</b> 28:14  <b>minimum</b> 67:18  <b>minor</b> 66:16 69:2  75:14,16,23 76:1  <b>minute</b> 16:24 59:2  <b>minutes</b> 5:21 6:6  <b>misunderstood</b>  19:16  <b>mittell</b> 2:18  43:22 44:2,21  45:2,9 48:9 49:4,5  49:14,18,24 50:4,7  51:9,11,16,24  53:10,14 54:17  57:9,10,12,16,20  59:5 61:16 62:16  63:3,14 64:6  <b>mittell's</b> 45:12  47:2,4,15 49:11,21  50:19 51:8 52:6,8  52:18 53:15,23  54:7,15 58:3  59:15 62:6 63:18  63:20,24 65:5  <b>mittells</b> 48:4,10  48:15,24 52:9,15  <b>models</b> 53:12  <b>modern</b> 10:2  46:17 52:23 53:6  <b>modernism</b> 55:3  <b>modernist</b> 45:23  <b>modifications</b> 16:2</p>	<p><b>modified</b> 24:15  <b>moldings</b> 47:24  50:3 52:3 59:9  <b>moment</b> 43:2  73:15 76:18  <b>money</b> 64:3 71:20  <b>month</b> 7:3  <b>months</b> 53:21  <b>morrissey</b> 23:14  <b>motif</b> 12:4 50:14  <b>motion</b> 80:5  <b>motivating</b> 48:7  <b>move</b> 41:19 55:11  73:18 80:6  <b>moved</b> 54:7 71:2  <b>movement</b> 45:14  46:6,13 62:7,15  <b>moving</b> 21:10  76:12  <b>multiple</b> 63:19  <b>mun</b> 23:9  <b>museum</b> 48:14,21  <b>music</b> 25:2  <b>mute</b> 77:12,15  <b>muted</b> 67:4</p> <p style="text-align: center;"><b>n</b></p> <p><b>n</b> 2:1 3:1,1 4:1  81:1  <b>n12798</b> 72:20  <b>nails</b> 60:12  <b>name</b> 6:17  <b>named</b> 44:21  <b>nation</b> 54:23  <b>national</b> 7:15  43:23 44:18 46:11  55:5 58:21 61:7  <b>nationally</b> 54:6  <b>natural</b> 67:20  68:10  <b>nc2a</b> 18:9</p>	<p><b>near</b> 54:1,11  <b>necessarily</b> 47:6  <b>need</b> 28:21 33:6  43:7 66:23 68:6  79:23  <b>needed</b> 13:2  <b>needs</b> 6:9  <b>neglect</b> 71:5  <b>neglected</b> 64:21  <b>neighbor</b> 63:11  <b>neoclassical</b> 12:3  <b>nest</b> 7:12  <b>never</b> 38:13 46:3  <b>new</b> 1:6 4:3 5:10  7:5 9:4 11:15  12:18,21 16:1  22:22 24:21 33:10  33:10 34:8 45:14  46:4,24 47:21  49:8 50:2 54:11  67:17,22,23  <b>newer</b> 45:7 47:1  67:22 71:24 75:9  <b>newly</b> 46:15  <b>newport</b> 47:10  <b>nice</b> 14:10 37:2  58:17 61:24  <b>nicely</b> 10:6  <b>niece</b> 69:10 70:2,5  <b>nomination</b> 43:23  44:4 61:8 62:5  64:10,11  <b>nominations</b> 63:22  <b>nonconformity</b>  14:3  <b>normally</b> 40:12  <b>north</b> 9:15 10:5,23  11:16 21:11 24:3  24:4 27:8 28:3,13  32:1 54:2 64:4</p>
---	--	---	---

<p><b>northeast</b> 26:5 27:3 <b>northern</b> 54:14 62:17 <b>northwesterly</b> 18:4 <b>note</b> 18:11 24:5,17 28:17 <b>noted</b> 49:6 <b>notice</b> 15:16 25:18 30:15 <b>noting</b> 53:15 <b>november</b> 79:19 81:10 <b>number</b> 35:9 72:20 <b>numerated</b> 8:9</p>	<p><b>okay</b> 4:7 7:23 8:1 8:22 13:1,14 15:3 15:21 16:6,12 17:22,24 18:20 19:3,8,11,12,16,22 31:10,17 32:4,18 33:2 34:13,20 36:1,20 41:19 42:12,16,20 43:3,5 43:15 55:11,20 56:6,9,12,15,19 57:7 59:23 61:3 65:10,11,15 66:2,7 67:5 72:15 73:17 73:17,19 74:5,10 74:20 76:19 78:19 79:5,9</p>	<p><b>orderly</b> 6:20 <b>ordinance</b> 75:7 <b>organic</b> 64:18,19 64:19 <b>organization</b> 6:17 <b>original</b> 11:18 21:15 27:17 29:10 49:10,14 50:21 60:11,12 61:12 <b>originally</b> 31:14 44:8 64:23 <b>originated</b> 45:4 <b>outside</b> 25:15 28:8 <b>overcast</b> 48:17 <b>overhead</b> 47:23 <b>overlapping</b> 46:14 <b>overlay</b> 7:16,17 13:16 75:19 76:3 76:11 78:1,3,7,17 <b>owls</b> 7:12 <b>owned</b> 31:4 64:5 <b>owner</b> 9:4 20:11 22:5 23:9 43:24 44:20 55:24 57:11 59:1 61:12 76:21 77:19 <b>owner's</b> 63:10 <b>owners</b> 64:7 67:9 77:18</p>	<p><b>parcel</b> 7:10 18:3 66:14 68:10 <b>pardon</b> 32:16 <b>parged</b> 12:20,23 <b>parging</b> 12:21 <b>parkland</b> 29:24 <b>parlor</b> 45:6 50:22 50:24 <b>part</b> 18:7 21:12 38:4 52:8 55:4 59:14,20 62:17 64:18 65:2 76:6 <b>partial</b> 20:7 24:12 <b>partially</b> 34:22 53:11 <b>particularly</b> 21:3 21:4 44:5 <b>partner</b> 32:19 <b>partners</b> 32:20 <b>pass</b> 40:4 <b>passed</b> 75:7,23 <b>pat's</b> 52:20 <b>patel</b> 2:6 4:13,14 <b>path</b> 48:21 <b>patricia</b> 45:9 <b>pattern</b> 10:21 27:16 51:19 59:16 59:18 <b>patterns</b> 53:12 59:9 61:20 <b>pennsylvania</b> 44:7 52:13 54:9 <b>pent</b> 50:8 <b>people</b> 20:18 29:22 45:22 47:8 62:21 63:4 64:24 <b>perfect</b> 48:16 <b>perform</b> 23:10 31:8 <b>performed</b> 44:20 53:14</p>
<b>o</b>	<p><b>old</b> 7:4 31:15 43:1 43:22 44:10 45:7 47:22 48:11 49:1 50:24 51:11 54:11 54:11 62:21 <b>once</b> 48:9 55:18 <b>online</b> 67:10 <b>open</b> 6:7 23:1,20 26:22 38:6 41:10 56:7 <b>opening</b> 24:2 26:10 <b>opera</b> 35:15 <b>operable</b> 49:23 <b>opportunity</b> 6:5 <b>opposed</b> 42:13 <b>opposition</b> 6:1 17:4 65:17,21 66:1 74:11 <b>option</b> 77:17 <b>order</b> 4:2 5:3,16 5:24 9:6 27:8 28:22 29:14 74:4</p>	<b>p</b>	
<p><b>o</b> 3:1 4:1 81:1 <b>obviously</b> 11:13 22:19 23:2 29:1 32:23 33:18 56:2 57:14 58:24 59:12 67:16 75:22 <b>occur</b> 23:11 26:20 28:2 <b>occurred</b> 54:23 <b>occurs</b> 28:14 <b>octagonal</b> 10:14 <b>october</b> 1:11 4:4 <b>odessa</b> 35:13 <b>offer</b> 6:2 <b>offering</b> 6:18 <b>office</b> 15:15 <b>offices</b> 31:22 <b>official</b> 81:3 <b>officially</b> 65:16 <b>oh</b> 8:5,17 17:14,16 18:16 19:11 39:3 40:3 72:15 73:21 76:21 77:14 78:19</p>			

<p><b>period</b> 6:13,13 12:1,1 45:10 48:16 50:23</p> <p><b>permission</b> 57:2</p> <p><b>permit</b> 7:13 18:6</p> <p><b>permitted</b> 6:10</p> <p><b>perpetuity</b> 77:3,20 78:4,8</p> <p><b>perry</b> 2:6</p> <p><b>person</b> 19:21 71:19 72:5 78:10</p> <p><b>personal</b> 58:24</p> <p><b>personally</b> 63:15</p> <p><b>peters</b> 18:8</p> <p><b>ph</b> 5:5 9:4,5 57:2 58:6</p> <p><b>phase</b> 45:14</p> <p><b>phases</b> 9:10</p> <p><b>photo</b> 59:4</p> <p><b>photograph</b> 15:16 32:3</p> <p><b>photographing</b> 60:10,14</p> <p><b>photographs</b> 26:7 27:2,11 30:15</p> <p><b>physical</b> 59:15</p> <p><b>pictures</b> 36:24</p> <p><b>piece</b> 59:18</p> <p><b>pieces</b> 49:2,7 52:13 60:8</p> <p><b>piers</b> 27:14</p> <p><b>pig</b> 31:4</p> <p><b>pike</b> 7:10,11 18:3 18:5 21:1 23:23 27:20 30:1</p> <p><b>pinned</b> 35:12</p> <p><b>pit</b> 66:15</p> <p><b>pitted</b> 51:14</p> <p><b>place</b> 36:12 37:7 37:18 59:7 60:14</p>	<p><b>placed</b> 29:17 76:4 76:11</p> <p><b>places</b> 29:7 43:24 55:6</p> <p><b>plain</b> 24:8</p> <p><b>plan</b> 13:3,16 25:23 36:7 37:7 45:6 66:16 69:2,13 70:19 71:10,16,17 71:22 75:11</p> <p><b>plank</b> 49:22</p> <p><b>planner</b> 2:11</p> <p><b>plans</b> 8:15 24:16 75:9,14,15,16,23 76:1</p> <p><b>plaster</b> 12:21</p> <p><b>plastic</b> 47:13</p> <p><b>plate</b> 10:2</p> <p><b>platform</b> 51:14</p> <p><b>pleasure</b> 8:12 43:21</p> <p><b>plug</b> 51:4</p> <p><b>plus</b> 67:14</p> <p><b>point</b> 10:8 13:23 20:4 21:20 22:5 22:20 25:13 29:12 31:14,22 37:20 53:9 58:24 72:4</p> <p><b>pointing</b> 9:13</p> <p><b>poor</b> 9:24</p> <p><b>popular</b> 44:22 46:5 53:4</p> <p><b>porch</b> 9:12,15,21 10:1 11:3,15,15 12:21 13:8,9,22,24 14:22 51:18</p> <p><b>portico</b> 11:21</p> <p><b>portion</b> 14:15 21:24 30:22 38:5</p> <p><b>possesses</b> 54:18</p>	<p><b>possibility</b> 22:7 35:1</p> <p><b>possible</b> 39:12 60:11 72:20</p> <p><b>possibly</b> 31:13 50:22</p> <p><b>post</b> 45:13 46:7</p> <p><b>postwar</b> 45:22 46:13</p> <p><b>pour</b> 33:9</p> <p><b>pouring</b> 34:7</p> <p><b>power</b> 28:5</p> <p><b>powerful</b> 27:9 38:9 40:21</p> <p><b>pre</b> 50:3</p> <p><b>preaching</b> 75:21</p> <p><b>precious</b> 24:20</p> <p><b>predate</b> 51:3</p> <p><b>predated</b> 49:13</p> <p><b>prefer</b> 8:16</p> <p><b>prepared</b> 61:8</p> <p><b>present</b> 2:10 4:9 4:18,20,22 8:10 43:21</p> <p><b>presentation</b> 5:20 5:22 30:9,15 57:17 58:5,10</p> <p><b>presented</b> 39:16 58:11</p> <p><b>presenters</b> 2:13</p> <p><b>presenting</b> 18:18 18:19</p> <p><b>presently</b> 9:7 10:13 11:21</p> <p><b>preservation</b> 15:15 20:8 77:9</p> <p><b>preserve</b> 20:17 40:8</p> <p><b>preserved</b> 58:20 58:21</p>	<p><b>pressure</b> 11:5</p> <p><b>pretty</b> 9:7 11:21 68:8 70:4</p> <p><b>prevalent</b> 53:5</p> <p><b>previous</b> 22:5</p> <p><b>pride</b> 46:11</p> <p><b>primary</b> 9:8</p> <p><b>principal</b> 25:5,5 26:15</p> <p><b>private</b> 29:24</p> <p><b>probably</b> 9:12 11:22 28:15 48:12 59:9 62:2 75:21</p> <p><b>problem</b> 35:11</p> <p><b>proceed</b> 21:16</p> <p><b>proceedings</b> 1:10</p> <p><b>process</b> 13:13 68:6 77:21</p> <p><b>professional</b> 61:10</p> <p><b>project</b> 66:21</p> <p><b>projection</b> 22:24 23:18 24:1 26:8 26:10 27:5,15,21 28:15,16,18</p> <p><b>projections</b> 26:20</p> <p><b>projects</b> 5:13 21:19 53:21</p> <p><b>prominent</b> 54:2,9</p> <p><b>promote</b> 4:11 18:12 60:1 66:20 66:24</p> <p><b>promoted</b> 43:7</p> <p><b>promoting</b> 7:19 18:13</p> <p><b>proper</b> 12:2 48:6</p> <p><b>properties</b> 20:7 52:6 54:4,13 62:11,13,19 63:2 63:18,21 64:16 76:12</p>
--	---	--	---



<p><b>property</b> 22:6,17 44:1,13,17 49:20 55:24 59:1 63:7 63:10 64:3,15 72:19 73:4 76:21 77:18,19 78:2,4,16 78:17 <b>proportion</b> 10:12 <b>proposed</b> 5:13 11:10 16:1 25:23 26:6 27:4 33:3 <b>proposing</b> 26:8 <b>protect</b> 76:11 <b>protected</b> 67:16 <b>protection</b> 67:19 <b>protections</b> 75:9 <b>prototype</b> 45:1 <b>proudly</b> 49:5 <b>provide</b> 29:15 73:1 <b>providing</b> 55:2 <b>public</b> 4:4 5:9,23 6:13,19 7:1 16:16 16:17,22 17:3,8 41:20 42:5,8,13 55:11,17,19 56:16 56:17,21 61:14 65:17 66:3 73:18 73:20 74:7,11 79:21 80:3 <b>pull</b> 41:23 42:5 55:16 <b>pumphrey</b> 2:20 57:22,24 58:2,3 60:24 <b>punctuated</b> 53:5 <b>purchase</b> 78:15 <b>purchased</b> 47:14 48:15 52:12 <b>purpose</b> 5:11 20:15</p>	<p><b>purposes</b> 33:8 <b>pursue</b> 77:18 <b>purview</b> 76:6 <b>put</b> 8:14 18:21 24:13 27:14 29:4 35:20,23 42:4 61:20 66:24 70:8 71:19 73:20 75:19 77:2 <b>putting</b> 14:3 26:13 61:13 <b>pyles</b> 18:4</p> <p style="text-align: center;"><b>q</b></p> <p><b>qualify</b> 44:17 <b>quality</b> 47:16 53:20 63:6 <b>quasi</b> 50:20 <b>question</b> 14:7,17 15:12 32:5 36:6 36:16 58:19 60:4 72:7 76:5,16 77:1 78:9 <b>questions</b> 5:21 6:11 12:7,13 17:19 30:7,10 38:17 41:15 55:8 56:8 65:11,14 68:16,18,21 72:9 73:12 75:3 77:23 <b>quickly</b> 53:9 <b>quite</b> 26:22 29:23 38:15 75:12 <b>quote</b> 48:19,20</p> <p style="text-align: center;"><b>r</b></p> <p><b>r</b> 2:1,3 4:1 81:1 <b>rafael</b> 2:5 <b>rafter</b> 10:12 <b>rafters</b> 47:23 <b>raised</b> 12:10 15:9 16:8,10 17:2,6,10</p>	<p>30:12 36:3 38:20 39:4 40:1 41:18 42:11,15,19 47:24 49:23 52:4 55:10 56:11 61:1,5 66:1 66:5 68:23 72:12 73:16 74:9,13 76:18,22 79:1,8 80:3 <b>raley</b> 54:2 <b>ramp</b> 10:11 <b>random</b> 6:18 15:12 <b>range</b> 25:1 <b>rapid</b> 46:8 <b>rare</b> 51:20 <b>reach</b> 32:22 <b>reading</b> 5:18 <b>ready</b> 19:9 <b>real</b> 51:6 65:7 <b>realize</b> 29:13 <b>really</b> 9:5,20 11:16 26:14 35:23 36:13 39:9 40:15,20,20 41:12,13 44:5 59:19,19 62:6,10 62:17,20 63:8 65:7 69:18 72:8 74:21 75:15 <b>realm</b> 46:12 <b>rear</b> 14:14,15 50:23 51:17 <b>reason</b> 20:14 30:23 31:13 35:19 35:23 69:10 <b>reasons</b> 24:22 35:7 38:8 63:19 <b>rebuttal</b> 6:12 <b>recall</b> 32:1 <b>recalled</b> 48:9</p>	<p><b>recalls</b> 48:13,18 <b>received</b> 7:1 45:6 <b>recess</b> 27:7,20 <b>reclaimed</b> 47:19 53:1 <b>recognition</b> 55:5 <b>recognized</b> 6:19 <b>recommendations</b> 6:22 79:17 <b>reconstruct</b> 9:21 29:14 <b>reconstructed</b> 23:3 28:20 <b>reconstructing</b> 11:15 20:15 <b>record</b> 5:11 6:7 <b>recorded</b> 6:14 <b>recording</b> 81:4 <b>records</b> 44:12 <b>redone</b> 36:11 <b>refer</b> 60:17 <b>reflects</b> 44:15 59:15 <b>reframing</b> 37:19 <b>regard</b> 24:21 <b>regarding</b> 5:12 61:15 <b>region</b> 45:3 50:4 54:10 <b>register</b> 7:15 43:23 44:18 55:5 61:8 <b>registration</b> 58:22 <b>regular</b> 64:22 <b>rehabilitating</b> 20:10 <b>related</b> 47:3 48:3 <b>relation</b> 15:18 <b>relatively</b> 73:11 <b>relevant</b> 5:12</p>
--	---	--	---

<p><b>remain</b> 54:20 69:4 69:13,13 70:20 78:8 <b>remained</b> 59:7 <b>remarkable</b> 40:10 41:2 <b>remarks</b> 6:4 <b>remember</b> 27:1,11 72:23 73:4 75:7 <b>remembered</b> 48:16 <b>remodel</b> 48:24 <b>remodeled</b> 47:11 <b>removal</b> 10:20 <b>remove</b> 10:17 <b>removed</b> 11:8 <b>removing</b> 11:20 33:5 <b>rendering</b> 26:12 <b>renovated</b> 37:1 <b>renovation</b> 49:13 51:8 63:6,20 <b>renovations</b> 44:16 44:17,19 45:3 46:19 48:8,10 51:23 52:9,24 54:20 62:20 65:1 <b>repeat</b> 10:5 11:1 36:16 69:23 <b>replaced</b> 34:22,22 <b>replacing</b> 11:4,23 <b>report</b> 79:14 <b>repouring</b> 33:5 <b>representatives</b> 5:19 <b>representing</b> 50:19 <b>reproduction</b> 48:1 49:4,6,17,24 51:24 52:12,17 53:13</p>	<p><b>reproductions</b> 52:22 <b>reputation</b> 53:20 <b>require</b> 75:16 76:10 <b>required</b> 29:16 53:21 59:11 <b>requirements</b> 28:22 <b>reroofed</b> 21:13 <b>research</b> 49:8 <b>researched</b> 31:23 <b>resource</b> 75:12,17 75:18 <b>resources</b> 5:14 67:16 <b>respect</b> 6:20 26:23 28:18 <b>respected</b> 29:20 30:3 <b>respite</b> 55:3 <b>restoration</b> 47:6 52:7 54:3 <b>restorations</b> 46:19 54:4 62:20 <b>restored</b> 54:7 <b>restoring</b> 20:9,14 <b>restrict</b> 68:3 <b>restrictions</b> 69:12 77:2,17 <b>resulted</b> 62:17 <b>resurgence</b> 45:20 <b>reuse</b> 40:7 <b>revealed</b> 38:10 49:9 <b>review</b> 1:5 4:4 5:10 6:23 20:23 29:13 62:12 72:22 78:11,14 <b>reviewing</b> 36:6 79:17</p>	<p><b>revival</b> 45:15,16 45:18 <b>rezoning</b> 78:1 <b>rhythm</b> 11:2 <b>richard</b> 2:14 8:6 <b>rid</b> 68:1 <b>ridge</b> 50:17 <b>right</b> 4:11,15,17 5:4,8 6:20 7:6,8 8:3,10 11:7,22 14:23 15:19 16:9 16:12,20 17:1,20 17:21 18:1,1,11 19:12,17 29:6 30:8 33:13,21,23 34:24 36:10 37:5 37:15 38:22,22 39:18 41:21 42:6 42:10,14,23,24 43:5,9,14 55:17,20 56:2,22 57:1,20 58:13,15 59:23 62:14 64:12,17 65:6,15 66:8 68:5 68:12 69:16 71:11 71:17 72:5,6 73:6 73:24 74:12 76:13 76:17 79:7,15 80:2 <b>rights</b> 46:8 <b>rim</b> 52:14 <b>ripping</b> 71:16 <b>road</b> 7:12 9:9 14:5 18:4 43:1,22 48:11 49:1 64:1 66:13,15,15 69:18 <b>robert</b> 2:17 43:21 44:2,21 45:9 47:2 48:8 49:10 51:24 52:18 53:10,10 54:2,17 55:23</p>	<p>58:3 59:2,5,14 62:6,16 63:2,10,10 63:13,17,20 65:5,5 <b>robert's</b> 48:5 <b>roll</b> 4:6 <b>romance</b> 50:18 <b>roof</b> 12:4 22:22 25:23,23 36:10,24 37:10,20 50:8,16 <b>roofing</b> 14:22 <b>roofline</b> 53:3 <b>room</b> 25:2,2 35:21 51:13 52:24 53:7 <b>rooms</b> 50:22 52:22 <b>root</b> 32:11 <b>rot</b> 11:9 <b>rough</b> 9:7 <b>roughly</b> 26:9 51:1 <b>route</b> 30:4 <b>rules</b> 5:3,16 79:24 <b>run</b> 77:20 78:4 <b>running</b> 51:17,17 <b>rustic</b> 47:23 50:1 51:2,13,20</p>
<b>s</b>			
<p><b>s</b> 2:1 3:1 4:1 66:19 <b>sagging</b> 10:16 <b>salvaged</b> 51:11 <b>satisfactory</b> 34:6 <b>save</b> 24:20 <b>saw</b> 13:2 26:7 62:5 <b>saying</b> 40:12 <b>says</b> 15:17 70:19 78:10 <b>scaffolds</b> 41:1 <b>scattered</b> 21:3 22:15 <b>schemes</b> 46:24 <b>scholarship</b> 45:16 <b>screen</b> 8:14,20,24 16:14,17 18:24</p>			

<p>19:5,16,18 22:11 41:23 43:11,15 55:15 <b>screws</b> 51:5 <b>se</b> 53:9 <b>seal</b> 50:15 <b>seam</b> 21:13 <b>sears</b> 47:14 <b>second</b> 10:21 12:3 13:2 18:2 21:21 21:24 22:18 24:14 24:24 25:4 28:8 31:21 34:11 38:1 38:12 50:8,22 65:22 79:24 80:7 <b>secretary</b> 20:6 <b>section</b> 24:1,11,22 25:19 28:3 37:14 37:15,23 69:15 71:23 <b>sections</b> 45:7 <b>see</b> 7:22 10:20 11:1,5,6 12:13 13:16,19,22 21:2 21:11,17,21 22:3 22:15,21,23 23:17 24:12 26:12,22 28:3,5,5,9 29:6 32:2 36:11 37:16 37:18 38:1,5,7 40:22 43:14 52:4 65:13 69:4,18 71:8 72:13 73:13 74:8 78:24 <b>seeing</b> 16:10 17:1 17:5,9 38:19 41:17 42:10,14,18 55:9 65:24 66:4 72:11,24 73:4,16 76:17 79:7 80:2</p>	<p><b>seek</b> 47:6 <b>seemingly</b> 15:12 <b>seen</b> 20:22 47:10 70:7,7 <b>selection</b> 14:12 <b>sell</b> 69:8,11 78:12 <b>senator</b> 53:24 64:5 <b>sense</b> 14:5,15 22:10 27:8 35:21 46:10 <b>septic</b> 71:24 <b>serve</b> 35:22 52:20 <b>served</b> 44:24 <b>serving</b> 53:12 <b>set</b> 17:24 20:4 21:18 38:8 48:21 49:16 69:12 <b>setback</b> 13:4,11 27:22 <b>sets</b> 54:21 <b>setting</b> 48:7 <b>severe</b> 35:11 <b>shane</b> 5:5,7 7:6 8:23 16:13 19:13 42:4 43:2 55:16 73:20,24 79:11 <b>shape</b> 9:7,24 21:3 <b>shaped</b> 48:12 <b>share</b> 8:13,19 16:13 19:2,4,5,10 19:17 43:10 61:24 76:8 <b>sharing</b> 8:23 41:23 43:13 53:18 55:14 <b>sharon</b> 67:9 <b>shed</b> 21:18 53:4 <b>shingles</b> 14:20 15:1 <b>show</b> 19:20 25:19 37:13</p>	<p><b>showed</b> 36:24 <b>showing</b> 24:2 25:24 <b>shutter</b> 50:1 52:11 <b>shutters</b> 49:23 <b>side</b> 7:11 9:16 10:5 10:22,23 21:4,7,8 21:11,17,19,21 22:16,16,24 23:1 23:19,22,24 24:1 26:18,19,21 27:20 28:11,12,17 29:8 29:11 38:2 66:14 69:8 70:21 <b>sides</b> 14:3 23:19 <b>siding</b> 24:6,8 26:24 38:3 49:22 <b>sign</b> 60:11 <b>signature</b> 50:20 81:6 <b>significance</b> 45:10 64:21 <b>significant</b> 44:15 54:22 <b>signs</b> 70:7 <b>silber</b> 2:8 4:8,9 15:8,10,11,21,24 16:6,8 30:11,13,14 31:1,6,10,17 32:4 32:11,15,18 33:2 33:15,21,23 34:13 34:16,20,24 35:5 36:1 61:4,6 62:8 63:23 64:10,13 65:6,9 72:13,18 73:2,6,8 80:17 <b>similar</b> 39:19 45:2 51:18 <b>simple</b> 68:8 <b>simply</b> 10:20 23:3 26:1 29:22</p>	<p><b>single</b> 48:9 <b>sit</b> 44:10 78:3 <b>site</b> 44:10 66:17 <b>sites</b> 40:22 <b>situations</b> 76:10 <b>six</b> 76:1,1 <b>size</b> 23:5 <b>skilled</b> 44:20 49:4 <b>slab</b> 34:8 <b>slide</b> 5:6 7:7 16:18 17:22 38:23 42:5 52:10 55:17 73:21 <b>slides</b> 8:15 10:24 18:21 41:24 67:1 79:12 <b>slight</b> 27:24 <b>slightly</b> 15:12 <b>slope</b> 21:17 <b>slopes</b> 67:20 <b>sloping</b> 53:3 <b>small</b> 59:18 62:3 <b>smyrna</b> 35:14 <b>soaring</b> 53:3 <b>social</b> 46:8 55:3 <b>society</b> 63:12 <b>sold</b> 70:23 <b>somebody</b> 40:12 40:18 <b>somewhat</b> 27:7,7 49:13 <b>son</b> 9:5 52:15 <b>soon</b> 22:8 <b>sorry</b> 17:13 18:16 32:14 34:15 36:22 39:3,5 72:15,18 73:21,21 74:17 76:20 77:15,15 79:3,5 <b>sort</b> 11:20 12:3 13:20 40:5 61:13 75:1</p>
---	---	--	--

<p><b>sought</b> 55:1  <b>sound</b> 28:21 81:4  <b>sounded</b> 40:4  <b>sounds</b> 71:2  <b>south</b> 7:11 9:11,21  10:22 11:15 22:3  22:5 24:4,17,23  25:7 28:4 29:9,10  31:20 37:23 66:15  <b>space</b> 25:4,7,18  26:14,17 27:21  28:8 35:19,22  39:14 60:17,17  <b>spaces</b> 25:5,6 27:4  <b>spanning</b> 53:23  <b>speak</b> 5:23,24 6:1  18:18 55:24 57:2  60:3 66:22  <b>speaker</b> 6:6 18:14  18:24 19:20,23  20:2 76:23 77:1  78:9,19  <b>speakers</b> 6:3,6,10  6:15  <b>speaking</b> 18:17  59:2 61:1  <b>specific</b> 73:4  <b>square</b> 27:19  35:23  <b>st</b> 66:15  <b>stability</b> 46:11  <b>stack</b> 47:13  <b>staff</b> 20:23  <b>stage</b> 37:17 49:16  <b>staging</b> 48:6  <b>stair</b> 11:4,5 24:18  37:15  <b>stairs</b> 24:19,21,23  37:18 38:8  <b>stairway</b> 27:23</p>	<p><b>standards</b> 20:6  <b>standing</b> 21:13  <b>stands</b> 36:10  <b>star</b> 54:2 64:4  <b>start</b> 4:6 35:10  40:19  <b>started</b> 25:12  <b>starting</b> 13:23  <b>starts</b> 40:12  <b>state</b> 6:16 14:8  30:5 71:3  <b>states</b> 44:22 50:15  <b>stay</b> 59:11 69:17  72:1  <b>steep</b> 67:19  <b>stephen</b> 2:4  <b>stepping</b> 48:19  <b>steps</b> 9:19 13:24  14:3,4  <b>stockwell</b> 54:6  <b>stone</b> 12:20 18:7  21:6 22:14 26:7  26:13 27:8,11,13  27:14,16 28:6  37:16,21 39:10,18  39:19 40:24  <b>stonework</b> 22:6  39:20 40:20  <b>stop</b> 8:23 41:23  43:13  <b>stopping</b> 55:14  <b>stops</b> 71:8  <b>stories</b> 50:9  <b>story</b> 10:22 50:22  <b>stove</b> 51:13,15  <b>stream</b> 67:20  <b>strong</b> 27:9 52:20  53:20 54:14,21  62:18  <b>stronger</b> 78:7</p>	<p><b>strongly</b> 44:14  54:18  <b>structural</b> 35:11  <b>structure</b> 12:22  21:8,12 39:10,12  45:4 69:3  <b>struggles</b> 46:9  <b>stuccoed</b> 27:12  <b>studio</b> 45:2  <b>style</b> 9:22 11:13,24  44:22 46:17 47:1  50:5 52:5 53:4  54:19  <b>styles</b> 53:17  <b>sub</b> 67:23  <b>subdivide</b> 66:17  <b>subdividing</b> 67:17  <b>subdivision</b> 66:16  67:13 69:2 71:10  <b>submission</b> 20:22  <b>submittal</b> 6:7  <b>subsequent</b> 9:9  <b>subsurface</b> 32:6  <b>suburban</b> 46:15  <b>sufficient</b> 6:8  <b>suggest</b> 51:19 76:7  <b>suite</b> 25:17  <b>sunken</b> 51:15  <b>support</b> 22:22  27:14 76:7,9  <b>supporting</b> 31:20  <b>sure</b> 31:24 36:17  41:21 43:12 55:13  62:1 69:11 72:23  77:8  <b>surface</b> 12:23  <b>surged</b> 46:4  <b>survey</b> 23:6,7 31:8  32:21  <b>surveys</b> 73:10</p>	<p><b>survives</b> 54:24  <b>survivors</b> 53:11  <b>susan</b> 67:9  <b>swadey</b> 4:15,16  <b>symmetry</b> 9:15  11:12,13,17  <b>sympathetic</b> 11:18</p> <hr/> <p style="text-align: center;"><b>t</b></p> <hr/> <p><b>t</b> 3:1,1 81:1,1  <b>tabs</b> 19:24  <b>tail</b> 10:12  <b>take</b> 19:15 30:21  32:2 33:24 68:12  80:16  <b>taken</b> 22:12  <b>takes</b> 40:22  <b>talk</b> 72:3  <b>talking</b> 35:15  64:11  <b>tax</b> 7:10 18:3  66:13  <b>tear</b> 40:14,18  <b>tellingly</b> 48:20  <b>temporary</b> 61:18  61:21  <b>tends</b> 45:16  <b>terms</b> 26:16  <b>terrace</b> 25:15  <b>terrible</b> 11:21  <b>testimony</b> 6:8,14  7:1  <b>thank</b> 5:2 7:4 12:6  14:11 15:3,4,7  16:6 17:11,15,16  30:8,14 36:1  38:16 39:21,23  40:17 41:7 42:2  42:20,20,22 55:6,7  56:9 57:17,19,21  58:4,11,12 60:20  60:21,21 65:3,10</p>
--	--	--	--

<p>66:7,10 68:19 72:8 73:11 76:14 76:15 78:19,21 79:9 80:4,12,14 <b>thanks</b> 66:8 73:18 73:24 74:20 79:5 80:13,15 <b>thematic</b> 64:10,11 <b>theme</b> 50:12 <b>themes</b> 45:18 <b>thick</b> 26:13 <b>thickness</b> 34:1 <b>thing</b> 40:10,13,14 64:14 68:8 <b>things</b> 9:22 24:5 26:11 27:6 28:24 35:8 59:7,10 71:14 <b>think</b> 7:23 9:1 11:14 13:16 14:1 14:4,8,12,16 19:6 25:20 33:24 34:4 34:7,11,22 38:14 38:14 40:9,10,17 41:5,12 43:19 46:8 58:6,9,19 59:8,19 60:6 62:9 62:10 64:14,24 67:4 70:14 75:24 76:2 77:12 79:3 <b>thinking</b> 33:6 <b>third</b> 11:5,6 21:20 22:21 23:17 24:13 26:9 36:7,12,18 37:7,19 <b>thorough</b> 58:4 <b>thought</b> 39:8,15 39:17,21 61:12 76:13 <b>three</b> 12:13 25:19 46:14,23 66:17</p>	<p><b>thrilled</b> 58:10 <b>throat</b> 26:4 <b>thumb</b> 52:10 <b>tiles</b> 47:13 <b>timbers</b> 31:20 <b>time</b> 5:15 6:8,16 9:10 27:12 44:20 45:7 47:19 48:20 53:24 54:24 59:6 64:17 68:15 70:8 71:19 73:3 75:8 75:13 <b>today</b> 6:24 27:16 44:14 <b>told</b> 31:21 40:18 <b>tonight</b> 43:21 53:9 79:16 <b>tool</b> 77:9,24 <b>tools</b> 77:9 78:7 <b>top</b> 21:9 25:10,17 25:18 28:7 34:7,8 76:4 <b>tornado</b> 68:11 <b>total</b> 5:20 26:9 <b>touch</b> 50:20 <b>touchstone</b> 51:8 <b>tough</b> 41:9 <b>tower</b> 24:18 37:15 <b>town</b> 54:11 <b>track</b> 75:22 <b>tracking</b> 75:23 <b>tradition</b> 54:12 55:1 <b>traditional</b> 10:4 45:5 46:16 47:5 47:22 48:4 49:22 54:12 <b>traditions</b> 46:1 <b>transcribed</b> 1:24 6:15</p>	<p><b>transcriber</b> 81:9 <b>transcript</b> 1:10 81:3 <b>transformation</b> 20:18 <b>transformative</b> 48:13 <b>travis</b> 8:6 9:12 <b>treated</b> 11:5 14:14 <b>treatment</b> 12:16 14:9 20:6 36:13 36:18 <b>treatments</b> 49:19 <b>trend</b> 54:22 <b>tribute</b> 60:16 <b>tried</b> 26:22 47:8 <b>trim</b> 47:24 50:3 52:3 59:9 <b>true</b> 81:3 <b>truly</b> 41:2 46:3 <b>trying</b> 8:19 35:10 <b>tuesday</b> 7:2 <b>turmoil</b> 46:8 55:3 <b>turn</b> 7:22 30:6 71:4 <b>turned</b> 46:10 <b>two</b> 9:10 10:21,21 21:7 23:19 25:5,6 26:7,13,19 27:14 31:18 39:19 46:19 47:4 50:23 56:14 58:4 64:6 67:14 67:22 68:11 69:8 70:21 <b>typical</b> 50:3 <b>typically</b> 38:4</p> <p style="text-align: center;"><b>u</b></p> <p><b>u.s.</b> 53:24 <b>uh</b> 31:6 33:15 35:5 57:3 62:8</p>	<p><b>unaltered</b> 54:21 <b>unclear</b> 36:9 <b>underneath</b> 27:22 <b>understand</b> 14:24 26:2 45:12,13 63:1 70:18,20 71:3 <b>understanding</b> 25:20 72:19 <b>understands</b> 41:13 <b>undoubtedly</b> 24:14 <b>unfortunately</b> 40:13 68:11 <b>united</b> 44:22 50:15 <b>university</b> 23:9 <b>unknown</b> 18:14,24 19:20,23 20:2 76:23 77:1 78:9 78:19 <b>uphill</b> 22:16 <b>upper</b> 38:4 <b>upstairs</b> 11:2 <b>usable</b> 26:14 35:18 <b>use</b> 4:3 5:15 9:18 10:15 20:11,12 27:16 60:15 <b>utilitarian</b> 21:12 <b>utilize</b> 10:12 <b>utilized</b> 14:21 30:2</p> <p style="text-align: center;"><b>v</b></p> <p><b>value</b> 40:6 <b>van</b> 54:10 <b>variance</b> 13:2,11 <b>various</b> 25:1 51:10 54:23 <b>vaulted</b> 53:2 <b>veneers</b> 47:17 <b>veranda</b> 11:24 <b>vernacular</b> 45:5</p>
---	--	--	--

<p><b>vertical</b> 49:21 52:3  <b>viable</b> 11:16  <b>vietnam</b> 46:9  <b>view</b> 22:2,12,18              27:3  <b>views</b> 29:24  <b>visible</b> 15:23 16:3              51:4  <b>vision</b> 49:15  <b>visit</b> 48:14  <b>visually</b> 51:12  <b>volume</b> 29:20</p>	<p><b>wash</b> 31:3,9  <b>water</b> 10:16  <b>watergate</b> 46:9  <b>way</b> 14:13 20:7              26:1,15,19 28:6              30:4,5 34:6 38:9              38:11,11,12 39:16              40:8 41:2 58:11              62:10 69:17 70:8              78:5  <b>ways</b> 46:14  <b>we've</b> 10:6,20 11:3              11:8,11 12:1</p>	<p><b>windows</b> 10:2,5,7              10:21 11:2,3 21:4              22:4,14,16 28:11              28:16 29:7,15,17              49:23 50:2 53:6  <b>wing</b> 9:9 25:7 29:9              29:10 31:20 32:1  <b>wings</b> 31:19  <b>winterthur</b> 31:4,7              35:13 48:14,21  <b>wish</b> 5:24 6:1,1  <b>wonderful</b> 29:23              29:24 40:20 57:16              58:5 60:20 61:9              66:6</p>	<p><b>worth</b> 53:15  <b>written</b> 6:8</p>
<p style="text-align: center;"><b>w</b></p>			<p style="text-align: center;"><b>y</b></p>
<p><b>wainscoting</b> 52:3  <b>wait</b> 13:21  <b>walk</b> 20:20 22:19  <b>wall</b> 24:24 27:8,11              28:6 37:16,21              53:6 59:19  <b>walls</b> 21:6 22:9,14              26:7,13,14 35:9,12              35:16 39:10 48:1              50:5  <b>want</b> 14:8 19:20              19:23 25:19 28:24              34:9 35:6 38:21              39:7,20 40:6              67:13 68:2,3 69:9              69:11,19,21 72:2,4              77:6 78:12  <b>wanted</b> 14:7 40:4              41:10 53:9 57:13              58:16 63:5 74:24              75:13,20  <b>wants</b> 71:19 72:1  <b>war</b> 44:8,23 45:5              45:13,19 46:7              47:6 50:4 62:16  <b>warm</b> 55:2  <b>warrant</b> 55:5</p>	<p><b>weathervane</b> 50:17  <b>webinar</b> 44:2  <b>welcome</b> 8:4 55:2  <b>went</b> 39:17 47:16              52:16 68:12,13  <b>wept</b> 40:18  <b>west</b> 7:10 11:10              21:16,19 22:16,24              23:18,24 24:1              25:14 26:19 28:4              28:16 29:5,8  <b>whatsoever</b> 33:1  <b>whichever</b> 8:15  <b>white</b> 12:20,24              54:5  <b>whitewashed</b> 27:12 51:1  <b>widespread</b> 45:20              46:5 52:2  <b>wife</b> 45:9  <b>william</b> 18:8  <b>wilmington</b> 43:1              43:22 48:11 49:1  <b>wind</b> 9:18  <b>window</b> 10:13              38:6</p>	<p><b>wondering</b> 76:8  <b>wood</b> 37:2,2 53:11              58:18 59:8  <b>wooden</b> 47:12  <b>woods</b> 67:19 68:12  <b>woodshop</b> 60:18  <b>woodwork</b> 51:24              52:1  <b>work</b> 22:4 23:15              31:15 45:12 47:2              48:12 51:9 52:6              53:13,15 54:13              58:6,12 59:15              60:12 62:6 63:6              63:18,21 64:1,6              65:5,8 77:4  <b>working</b> 23:12              46:6  <b>workshop</b> 45:1              50:16 53:10,10              54:16 58:17 59:18  <b>world</b> 44:23 45:13              45:19 46:7 47:6              62:16  <b>worried</b> 52:21</p>	<p><b>yard</b> 13:4  <b>yeah</b> 5:7 14:18              20:1,2,3 31:1              32:17 40:3 55:22              56:6 60:5,8 61:6              65:4,9,22,23 67:6              69:18 72:17,17,18              73:8,8,23 74:3              75:5 76:15 77:6              79:6,19  <b>year</b> 48:14 53:22              59:4 75:8 76:1  <b>years</b> 31:4 45:17              48:22 60:13 62:21              68:11 78:13,13  <b>yep</b> 39:1 43:12              57:6 58:1 59:23</p>
			<p style="text-align: center;"><b>z</b></p>
			<p><b>zahralddin</b> 2:5              4:17,18 39:24              40:2,3 41:4 80:15  <b>zone</b> 78:6,6  <b>zoning</b> 7:16,16,17              18:9 66:19 76:11              78:1,2,7,17  <b>zoom</b> 13:21</p>